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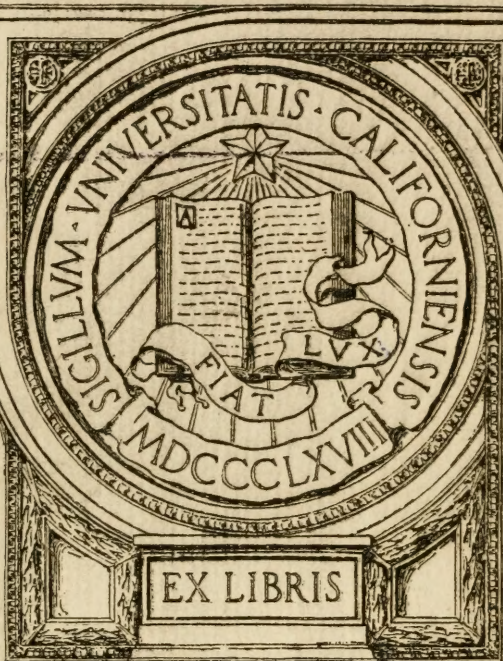


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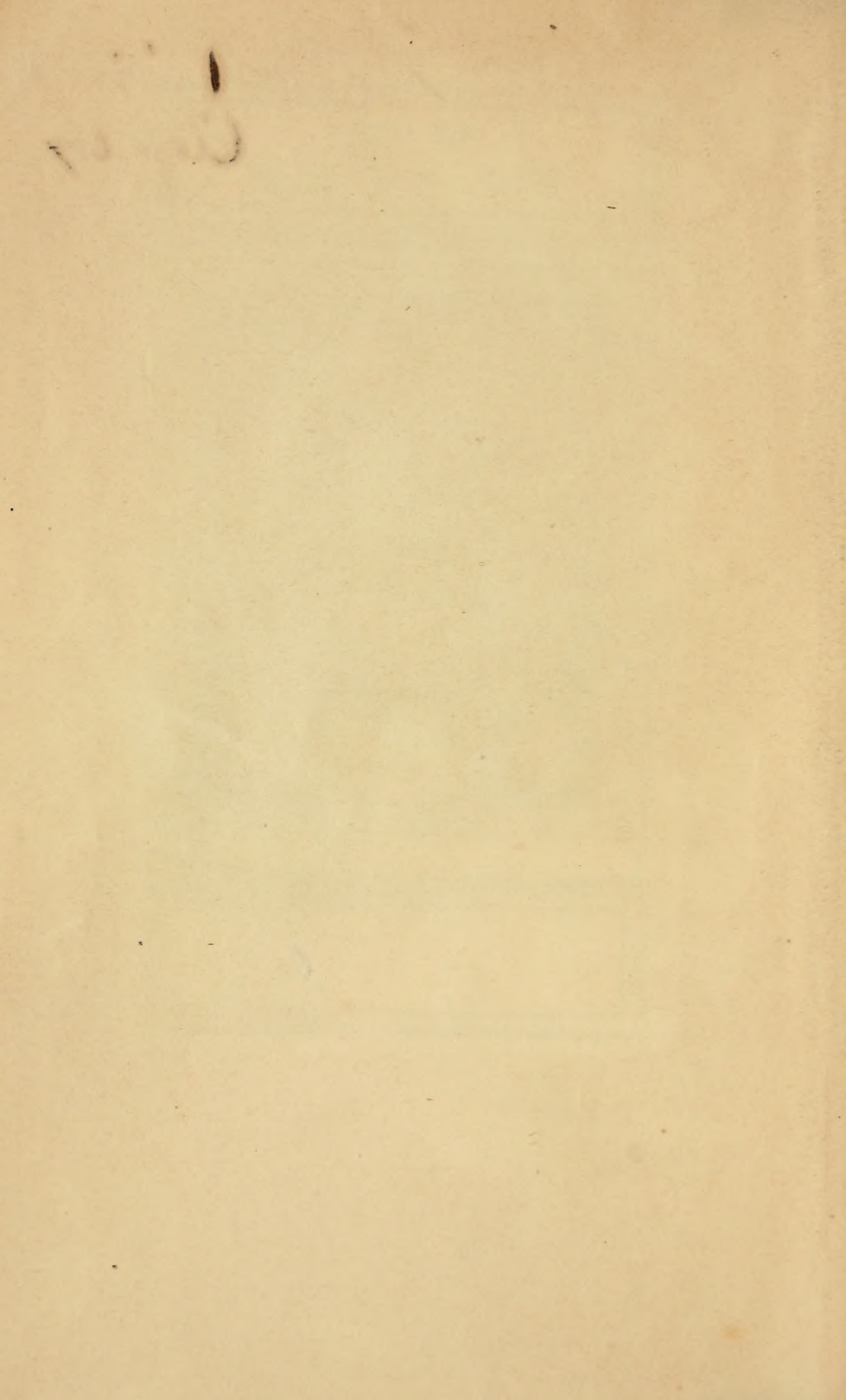
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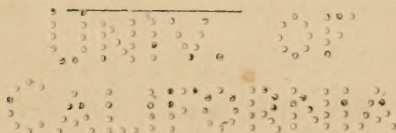
OF
ÆSCHYLUS,

WITH
NOTES AND A METRICAL TABLE.

NEW EDITION REVISED.

BY C. C. FELTON, LL. D.,

ELIOT PROFESSOR OF GREEK LITERATURE IN THE UNIVERSITY AT
CAMBRIDGE



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P R E F A C E.

ÆSCHYLUS was born at Eleusis in Attica, in the fourth year of the sixty-third Olympiad, B. C. 525. His father's name was Euphorion. He belonged to a distinguished family of the class of the Eupatridæ. As Bode remarks,* he probably may have traced his origin back to Codrus, the last king of Athens; for, among the life-archons who succeeded in the royal line was an Æschylus, in whose reign the Olympiads commenced, and who may have been an ancestor of the poet. In that case, he inherited the proudest associations, both in the legendary and the historical traditions of his race. His father seems to have been connected with the worship of Demeter; and so, from his earliest youth, he was accustomed to the spectacle of the solemn Eleusinian Mysteries, which belonged to the most ancient, imposing, and revered services of the Hellenic religion. There is no doubt that at the proper age he was initiated into those Mysteries, which, as Isocrates says, taught men to entertain "sweeter hopes" of a future life; and that he continued to be a devout

* Geschichte der Hellenischen Dichtkunst, B III., §§ 280, 209.

believer in a superintending providence, and in a righteous retribution, — a judgment to come. He was early taught the severe and ascetic doctrine of Pythagoras. The effect of these associations upon a mind naturally grave, earnest, profound, and enthusiastic, could not fail to strengthen the moral tendencies, and to unfold the lofty characteristics of his genius.

We find no difficulty in believing the story repeated by Pausanias, as told by Æschylus himself,* that in his boyhood he fell asleep one day in the field, as he was watching the vines, and that Dionysus, appearing in a vision, bade him “write tragedy.” The voice of the dream came to him, as he brooded upon it in his waking hours, like a divine command. His imagination had doubtless been excited by the pomp and splendor of the Dionysiac worship which he had beheld at Athens. The lyric exaltation of the dithyrambs chanted by the choirs, as they moved in elaborate dances round the altar of the god, had made a deep impression on his enthusiastic spirit. The changes that were rapidly taking place in the form and tendencies of political composition, especially the new and almost dramatic character which the gay Thespis and the grave Phrynichus had just stamped upon the Dionysiac songs, giving to them an element of human interest, could not fail to appeal with irresistible effect to the creative energies stirring within him; and what more natural than that, as he fell asleep in the vine-

* Lib. I 21. 3.

yard, while pondering these things, the vintage god, to whom all that dithyrambic and dramatic poetry, festal or solemn, was consecrated, should appear to summon him to his service? The statement is universal, that he came forward, as soon as he had reached the legal age, and entered into competition with Chœrilus and Pratinas, two poets who already stood high in the popular estimation. The judges decided in favor of his rivals.

The times were full of excitements more stirring than the struggles of rival poets. In the very year of his first appearance as a dramatic poet commenced the Ionian war, the prelude to those gigantic struggles between Greece and Persia, which placed the former on the loftiest eminence among the nations of the earth. In the year B. C. 494, Miletus was taken; an event which, when brought upon the stage by Phrynichus a few years after, so painfully affected the audience that they burst into tears, and, according to Herodotus,* fined the author a thousand drachmæ “for reminding them of their domestic misfortunes.”

Soon afterwards, the great drama of the Persian invasion commenced. The thoughts, the passions, and the strenuous exertions of every Athenian citizen were now engaged to defend the country against the mighty armies and fleets of the invaders. The young Eleusinian did not remain behind from that brave muster. He fought with distinguished valor at Marathon, and was commemo-

rated in the picture of this action mentioned by Pausanias in the passage already cited. His oldest brother, Cynægeirus shared with him in the glory of that illustrious day. The part he took in this achievement he regarded as the most memorable event in his life; and when he felt that death was approaching, he wrote an epitaph, in which he recorded the victory of Marathon, but made no mention of those dramatic victories so eagerly sought after by his countrymen, and so highly prized by himself.* In the sea-fights of Artemisium and Salamis, and in the battle of Plataea, his bravery was equally conspicuous. In the battle of Salamis, his brother Ameinias was the trierarch who commenced the attack, and was the first to sink a hostile ship.* The deeds of these noble brothers, and especially of Cynægeirus, whose hand was cut off as he attempted to lay hold of one of the ships to which the enemy fled for refuge from the field of Marathon, were favorite subjects for the Athenian poets and artists.

It was not until his martial fame was established by his conduct at Marathon, that Æschylus was recognized as a tragic poet of a high order. Six years after this event he gained his first tragic prize, B. C. 484, when he was forty-one years of age. He had previously entered into competition with Simonides of Ceos for the prize for

* Herodotus, VII. 84. Diodorus Sic., XI. 27. This action is celebrated in the drama of the Persians. The name of the poet's brother is not, however, mentioned. He merely says that a Grecian ship began the onset, ἡ ὀΐε δ' ἐμβολῆς Ἑλληνικῇ ναῦς.

the best elegy upon those who had fallen at Marathon, and was defeated. In the following year, Æschylus must have been actively engaged in dramatic composition; for in the period from the commencement of the Persian wars until their termination by Cimon's victory at the Eurymedon in 470, nearly all of his thirteen tragic victories were gained. In B. C. 468, Sophocles made his first appearance, and bore away the prize from Æschylus. In fact a new generation had sprung up, who did not fully sympathize with the lofty tone of the Marathonian times. The polished genius of Sophocles better pleased the more fastidious tastes of the new race, than the proud, daring, earnest, and austere spirit of the old hero-poet. "In their first conflict," says Bode,* "the elder was compelled to give way to the younger, just as Themistocles had been forced to yield to Cimon. And in the history of tragic art, it is a very significant circumstance that in that contest Cimon was one of the judges. Sophocles, who flourished down to the brilliant period of the age of Pericles, remained faithful to the principle of his art, as Æschylus did to his; but both could not exist together. The popular feeling, and the entire intellectual character of the beautiful but short-blooming period of Attic life, began to change so much, that the serious and earnest character of an Æschylus could no longer keep on friendly terms with it. There prevailed among the people no longer that devotion and enthusiasm

* Geschichte der Hellenischen Dichtkunst, B III., p. 218.

which had accompanied Themistocles and Aristides in laying the foundation of youthful freedom. In short, the first act of the great patriotic drama was over, and with it the influence of Æschylus, who is the purest representative of the ethical character of this brief period."

In this state of affairs, Æschylus left his country and resorted to the splendid court of Hiero, the king of Syracuse, where other Greek poets were welcomed with honor. Some of the ancients attributed this removal to the mortification of his defeat by Sophocles in the dramatic contest; others, to disgust at being prosecuted on a charge of impiety for having, as was alleged, revealed the Elusinian secrets in one of his plays. On this accusation he appears to have been tried before the Areopagus and acquitted. These may, indeed, have coöperated with other causes of dissatisfaction in leading the poet to take the decisive step of banishing himself from his native land; but there can be little doubt that the principal motive has been correctly indicated by Dr. Bode.

Soon after his arrival in Sicily, he composed a piece called Ætna, or the Ætnæan Woman, in celebration of the founding of the city of Ætna by Hiero* a few years before. About this time he brought out, in the theatre of Syracuse, his Persians, with which he had gained his first victory at Athens, in B. C. 472. At what time he returned to Athens, or whether he returned

* This same event is alluded to by Pindar, Nemea, I., in the ode celebrating the victory of Chromius, who, though a Syracusan by birth, was proclaimed an Ætnæan.

at all, is uncertain ; but it seems altogether probable that he must have superintended the representation of the greatest of all his dramatic works, the Trilogy called the *Oresteia*, consisting of the *Agamemnon*, the *Choephoroi*, and the *Eumenides*. With this, at any rate, he gained the tragic prize in B. C. 458. The political aim with which one piece in this Trilogy (the *Eumenides*) was composed shows the opposition maintained by him against the extravagant democratic tendencies, which “ Young Athens,” with Pericles at the head of the party, was now giving to the constitution of Cleisthenes. He attempted to sustain the venerable Senate of the Areopagus against the innovating spirit of the times, but without success. He lived about three years after his representation, and died at Gela, in Sicily, B. C. 456, at the age of sixty-nine.

It would be desirable to include in a college course of dramatic reading the whole Trilogy ; but with the limited time usually assigned to Greek studies, that would perhaps be too large a proportion for any one author, however eminent. The present edition of the *Agamemnon* has been prepared for the purpose of placing in the hands of students, in a convenient form, the great masterpiece of the Grecian Shakespeare. Notwithstanding the inherent difficulties growing out of the peculiar genius of *Æschylus*, and the more unmanageable ones caused by the imperfect state of the Greek text, no one can read the *Agamemnon* without being sensible of the gigantic power of the poet. The *Agamemnon* is doubtless

one of the greatest of those "Attic tragedies of stateliest and most regal argument," from which the genius of Milton drew some of its best inspirations. Its sublimity and pathos, its solemn and lofty morality, the sense of justice, and the reverence for divine things, expressed in language of over-powering grandeur throughout the lyrical passages, remind us of the poetry of the Hebrew prophets. The masterly and terrible conception of the character of Clytæmnestra, its consistent development, not only in the general outlines, but down to the minutest details, deserves to be carefully studied by every lover of the great creations of antiquity.

The text of this edition is in the main that of Klausen. In a few cases the editor has substituted from others different readings, where equally well supported, and where the sense would be rendered clearer by the alteration. The works of many commentators have been consulted. Among the more recent, the editor is most indebted to Wellauer, Klausen, Schneider, Blomfield, and Peile.

CAMBRIDGE, March 1, 1847.

IN preparing the new edition of the *Agamemnon*, I have made a few changes in the text, but more in the notes. In these I have added some things, retrenched still more, and omitted from them all that experience proved

to be useless. Every student of Æschylus, who knows enough of Greek to know that in the present state of the text there are some things in the *Agamemnon* which cannot be explained at all, and others only conjecturally, will see that in several instances I have had only a choice between probabilities, and that very likely my choice would not be that of himself or another.

One thing I may claim to have settled, on independent and unassailable ground, *the place where Æschylus intended to lay the scene*. When I published the first edition, I was severely taken to task by a Reviewer, for asserting that the scene was laid in Argos, — the reviewer confidently affirming that the scene was laid in Mycenæ. In 1853 I made a careful examination of the Argolid, reading the *Agamemnon* both at Mycenæ and at Argos. I do not hesitate to say that hereafter no critic can call in question any conclusion that Æschylus laid the scene at Argos, and not at Mycenæ. The reasons for this conclusion are given in the first note at the end of the volume. On other grounds more than one editor had placed the scene at Argos; but the argument on which I now rest my demonstration is entirely new, and cannot be overthrown.

C. C. FELTON.

CAMBRIDGE, Jan. 1859.

ΑΙΣΧΥΛΟΥ ΑΓΑΜΕΜΝΩΝ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΦΤΛΑΞ.

ΑΓΑΜΕΜΝΩΝ.

ΧΟΡΟΣ.

ΚΑΣΑΝΔΡΑ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ΑΙΪΣΘΟΣ.

ΤΑΛΘΤΒΙΟΣ ΚΙΡΤΞ.

Προλογίζει δὲ ὁ Φύλαξ, θεράπων Ἀγαμέμνονος.

ΥΠΟΘΕΣΙΣ.

Ἀγαμέμνων εἰς Ἴλιον ἀπιὼν, τῇ Κλυταιμνήστρᾳ, εἰ πορθήσοι τὸ Ἴλιον, ὑπέσχετο τῆς αὐτῆς ἡμέρας σημαίνειν διὰ πυρσοῦ. ὅθεν σκοπὸν ἐκάθισεν ἐπὶ μισθῷ Κλυταιμνήστρᾳ, ἵνα τηροίη τὸν πυρσόν. καὶ ὁ μὲν ἰδὼν ἀπήγγειλεν. αὕτῃ δὲ τὸν τῶν προεσβυτῶν ὄχλον μεταπέμπεται περὶ τοῦ πυρσοῦ ἐροῦσα. ἐξ ὧν καὶ ὁ χορὸς συνίσταται. οὔτινες ἀκούσαυτες παιανίζουσι. μετ' οὐ πολὺν δὲ καὶ Ταλθύβιος παραγίνεται, καὶ τὰ κατὰ τὸν πλοῦν διηγεῖται. Ἀγαμέμνων δ' ἐπὶ ἀπήγης ἔρχεται. εἶπετο δ' αὐτῷ ἐτέρα ἀπήγη, ἔνθα ἦν τὰ λάφυρα καὶ ἡ Κασάνδρα. αὐτὸς μὲν οὖν προεισέρχεται εἰς τὸν οἶκον σὺν τῇ Κλυταιμνήστρᾳ. Κασάνδρα δὲ προμαντεύεται, πρὶν εἰς τὰ βασίλεια εἰσελθεῖν, τὸν ἑαυτῆς καὶ τοῦ Ἀγαμέμνονος θάνατον, καὶ τὴν ἐξ Ὀρέστου μητροκτονίαν, καὶ εἰσπηδᾷ ὡς θανουμένη, ῥίψασα τὰ στέμματα. τοῦτο δὲ τὸ μέρος τοῦ δράματος θανμάζεται ὡς ἐκπληξιν ἔχον καὶ οἶκτον ἱκανόν. ἰδίως δὲ Αἰσχύλος τὸν Ἀγαμέμνονα ἐπὶ σκηνῆς ἀναιρεῖσθαι ποιεῖ. τὸν δὲ Κασάνδρας σιωπήσας θάνατον, νεκρὸν αὐτὴν ὑπείδειξε. πεποίηκε τε Αἴγισθον καὶ Κλυταιμνήστραν, ἐκάτερον δῖοιυχυρίζομενον περὶ τῆς ἀναιρέσεως, ἐν κεφαλαίῳ. τὴν μὲν, τῇ ἀναιρέσει Ἰφιγενείας. τὸν δὲ, ταῖς τοῦ πατρὸς Θυέστου ἐξ Ἀτρέως συμφοραῖς.

Ἐδιδίχθη τὸ δράμα ἐπὶ ἄρχοντος Φιλοκλέους, Ὀλυμπιάδι ὀγδοηκοστῇ, ἔτει δευτέρῳ. πρῶτος Αἰσχύλος Ἀγαμέμνονι, Χοιρφόροις, Εὐμεινίσι, Πρωτεῖ σατυρικῷ. ἐχορήγει Ξενοκλῆς Ἀφιδνεύς.

Α Γ Α Μ Ε Μ Ν Ω Ν .

Φ Ρ Α Σ Ε .

Θεοὺς μὲν αἰτῶ τῶνδ' ἀπαλλαγὴν πόνων,
 Φρουρᾶς ἐτείας μῆκος, ἣν κοιμώμενος
 Στέγαις Ἀτρειδῶν ἄγκαθεν, κυνὸς δίκην,
 Ἕσπερων κάτοιδα νυκτέρων ὁμήγυριν,
 Καὶ τοὺς φέροντας χεῖμα καὶ θέρος βροτοῖς 5
 Λαμπροὺς δυνάστας, ἐμπρέποντας αἰθέρι
 Ἄστειρας, ὅταν φθίνωσιν, ἀντολὰς τε τῶν .
 Καὶ νῦν φυλάσσω λαμπάδος τὸ σύμβολον,
 Αὐγὴν πυρὸς φέρουσαν ἐκ Τροίας φάτιν,
 Αλώσιμόν τε βᾶξιν . ὧδε γὰρ κρατεῖ 10
 Γυναικὸς ἀνδρόβουλον ἐλπίζον κέαρ .
 Εὖτ' ἂν δὲ νυκτίπλαγκτον ἐνδροσόν τ' ἔχω
 Εὐνὴν ὀνείροις οὐκ ἐπισκοπουμένην .
 Τί μιν ; φόβος γὰρ ἀνθ' ὕπνου παραστατεῖ,
 Τὸ μὴ βεβαίως βλέφαρα συμβαλεῖν ὕπνῳ . 15
 Ὅτιαν δ' αἰεῖδεν ἢ μινύρεσθαι δοκῶ,
 Ὕπνου τόδ' ἀντίμολπον ἐντέμνων ἄκος,
 Κλαίω τότ' οἴκου τοῦδε συμφορὰν στένων,
 Οὐχ ὥς τὰ πρόσθ' ἄριστα διαπονουμένου .
 Νῦν δ' εὐτυχὴς γένοιτ' ἀπαλλαγὴ πόνων, 20
 Εὐαγγέλου φανέντος ὀρφναίου πυρός .
 Ὡ χαῖρε λαμπτήρ νυκτός, ἡμερήσιον

Φάος πιφαύσκων, καὶ χορῶν κατάστασιν
Πολλῶν ἐν ᾿Αργεῖ, τῇσδε συμφορᾷς χάριν.

Ἰοῦ, ἰοῦ.

25

Ἀγαμέμνωνος γυναικὶ σημαίνω τορῶς,
Εὐνῆς ἐπαντείλασαν ὡς τάχος, δόμοις
Ὀλολυγμὸν εὐφημοῦντα τῇδε λαμπάδι
Ἐπορθιάζειν, εἴτερ Ἰλίου πόλις
Ἐάλωκεν, ὥς ὁ φρυκτὸς ἀγγέλλων πρέπει.

30

Αὐτὸς τ' ἔγωγε φροῖμιον χορεύσομαι.
Τὰ δεσποτῶν γὰρ εὖ πεσόντα θήσομαι,
Τροῖς ἔξ βαλούσης τῇσδέ μοι φρυκτωρίας.
Γένοιτο δ' οὖν μολόντιος εὐφιλῇ χέρα
Ἀνακτος οἴκων τῇδε βαστάσαι χερί.

35

Τὰ δ' ἄλλα σιγῶ· βοῦς ἐπὶ γλώσση μέγας
Βέβηκεν· οἶκος δ' αὐτός, εἰ φθογγὴν λάβοι,
Σαφέστατ' ἂν λέξειεν· ὥς ἐκὼν ἐγὼ
Μαθοῦσιν αὐδῶ, κοῦ μαθοῦσι λήθομαι.

ΧΟΡΟΣ.

Δέκατον μὲν ἔτος τόδ', ἐπεὶ Πριάμου

40

Μέγας ἀντίδικος,

Μενέλαος ἄναξ ἡδ' Ἀγαμέμνων,

Διθρόνου Διόθεν καὶ δισκήπτρου

Τιμῆς, ὀχυρὸν ζευγος Ἀτρειδᾶν,

Στόλον Ἀργείων χιλιοναύταν

45

Τῇσδ' ἀπὸ χώρας

Ἦραν, στρατιῶτιν ἀρωγὴν,

Μέγαν ἐκ θυμοῦ κλάζοντες ᾿Αρη,

Τρόπον αἰγυπιῶν,

Οἷτ', ἐκπατίοις ἄλγεσι παίδων,

50

Ὑπατοι λεχέων στροφοδινοῦνται,
Πτερύγων ἐρετμοῖσιν ἐρεσσόμενοι,
Δεμνιοτήρη

Πόνον ὀρταλίχων ὀλέσαντες ·

Ὑπατος δ' αἶων ἧ τις Ἀπόλλων,

55

Ἡ Πὰν, ἧ Ζεύς, οἰωνόθροον

Γόον ὀξυβόαν τῶνδε μετοίκων,

Ὑστερόποινον

Πέμπει παραβᾶσιν Ἐριννύν.

Οὐτῷ δ' Ἀτρεΰς παῖδας ὁ κρείσσων

60

Ἐπ' Ἀλεξάνδρῳ πέμπει ξένιος

Ζεὺς πολυάνορος ἀμφὶ γυναικὸς,

Πολλὰ παλαίσματα καὶ γυιοβαρῆ,

Γόνατος κονίαισιν ἐρειδομένον,

Διακναιομένης τ' ἐν προτελείοις

65

Κάμακος, θήσων Δαναοῖσιν

Τρῳσὶ θ' ὁμοίως · ἔστι δ' ὅπη νῦν

Ἔστι · τελεῖται δ' ἐς τὸ πεπρωμένον ·

Οὐθ' ὑποκλαίων, οὐθ' ὑπολείβων,

Οὐτε δακρύων, ἀπύρων ἱερῶν

70

Ὅργας ἀτενεῖς παραθέλξει.

Ἡμεῖς δ' αἰτίτα σαρκὶ παλαιᾷ,

Τῆς τότε ἀρωγῆς ὑπολειφθέντες

Μίμνομεν, ἰσχὺν

Ἰσόπαιδα νέμοντες ἐπὶ σκήπτροις.

75

Ὅτε γὰρ νεαρὸς μυελὸς σιέρονων

Ἐνιὸς ἀνάσσω

Ἰσόπρεσβυς, Ἄρης δ' οὐκ ἔνι χώρᾳ,

Τόθ' ὑπέργγηρως, φυλλάδος ἤδη

Κατακαρφομένης, τρίποδας μὲν ὁδοὺς 80

Στείχει, παιδὸς δ' οὐδὲν ἀρείων,

Ὅναρ ἡμερόφαντον ἀλαίνει.

Σὺ δέ, Τυνδάρεω

Θύγατερ, βασίλεια Κλυταιμνήστρα,

Τί χρέος; τί νέον; τί δ' ἐπαισθομένη, 85

Τίνος ἀγγελίας

Πειθοῦ περίπεμπτα θυοσκινεῖς;

Πάντων δὲ θεῶν τῶν ἀστυνόμων,

Ὑπάτων, χθονίων,

Τῶν τ' οὐρανίων, τῶν τ' ἀγοραίων, 90

Βωμοὶ δώροισι φλέγονται.

Ἄλλη δ' ἄλλοθεν οὐρανομήκης

Δαμπὰς ἀνίσχει,

Φαρμασσομένη χρίματος ἀγνοῦ

Μαλακαῖς ἀδόλοισι παρηγορίαις, 95

Πελάνῳ μυχόθεν βασιλείῳ.

Τούτων λέξας ὃ τι καὶ δυνατὸν

Καὶ θέμις αἰνεῖν,

Παίων τε γενοῦ τῇσδε μερίμνης,

Ἡ νῦν τοιτὲ μὲν κακόφρων τελέθει, 100

Τοιτὲ δ' ἐκ θυσιῶν ἀγανὰ φαίνουσ'

Ἑλπίς ἀμύνει φροντίδ' ἀπληστον

Τῆς θυμοδύρου φρένα λύπης.

Στροφή α'.

Κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον ἀνδρῶν

Ἐντελέων· ἔτι γὰρ θεόθεν καταπνείει 105

Πειθῶ μολπὰν

Ἀλκᾶ σύμφυτος αἰών·

"Ὅπως Ἀχαιῶν δῖθρονον κράτος Ἑλλάδος ἵβας
 Εὐμφρονα ταγάν
 Πέμπει σὺν δορὶ πράκτορι ποινᾶς
 Θούριος ὄρνις Τευκρίδ' ἐπ' αἶαν, 110
 Οἰωνῶν βασιλεὺς βασιλεῦσι νεῶν ὁ κελαινός, ὅ τ'
 εἰζόπιν ἀργᾶς,
 Φανέντες ἔκταρ μελάθρων, χειρὸς ἐκ δορυπάλτου,
 Παμπρέπτοις ἐν ἔδραισιν,
 Βοσκόμενοι λαγίναν ἐρικύμονα φέρματι γένναν,
 Βλαβέντα λοισθήων δρόμων. 115
 Αἴλινον, αἴλινον εἰπέ, τὸ δ' εὖ νικάτω.

² Αντιστροφή α'.

Κεδνὸς δὲ στρατόμαντις ἰδὼν δύο λήμασι δισσοὺς
 Ἀτρεΐδας μαχίμους, ἐδάη λαγοδαΐτας
 Πομπούς τ' ἀρχάς·
 Οὕτω δ' εἶπε τεράζων·120
 “ Χρόνῳ μὲν ἀγρεῖ Πριάμου πόλιν ἄδε κέλευθος,
 Πάντα δὲ πύργων
 Κτήνῃ πρόσθε τὰ δημιοπληθῇ
 Μοῖρ' ἀλαπάξει πρὸς τὸ βίαιον.
 Οἷον μήτις ἄγα θεόθεν κνεφάσῃ προτυπὲν στόμιον
 μέγα Τροίας
 Στρατωθέν· οἷα γὰρ ἐπίφθοнос Ἄρτεμις ἀγνά,125
 Πιανοῖσιν κυσὶ πατρός,
 Αὐτότοκον πρὸ λόχου μογεράν πτάκα θυομένοισι·
 Στυγεῖ δὲ δεῖπνον αἰετῶν.
 Αἴλινον, αἴλινον εἰπέ, τὸ δ' εὖ νικάτω.

Ἐπιδοός.

Τόσσον περ εὐφρων ἅ Καλὰ 130

Δρόσοισιν λεπτοῖς μαλερῶν λεόντων,
 Πάντων τ' ἄγρονόμων φιλομάστοις
 Θηρῶν ὀβρικάλοισι, τερπνὰ
 Τούτων αἰτεῖ ξύμβολα κραῖναι,
 Δεξιὰ μὲν, κατὰ μορφα δὲ φάσματα στρουθῶν. 135
 Ἰήϊον δὲ καλέω Παιῖνα,
 Μὴ τινας ἀντιπνόους Δαναοῖς χρονίας ἐχενῆδας
 Ἀπλοίας τεύξη,
 Σπενδομένα θυσίαν ἑτέραν, ἄνομόν τιν', ἄδαιτον,
 Νεικέων τέκτονα σύμφυτον, 140
 Οὐ δεισήνορα· μίμνει γὰρ φοβερά παλίνορτος
 Οἰκονόμος δολία, μνάμων μῆνις τεκνόποινος.”
 Τοιάδε Κάλχας ξὺν μεγάλοις ἀγαθοῖς ἀπέκλαγξεν
 Μόρσιμ' ἀπ' ὀρνίθων ὀδίων οἴκοις βασιλείοις·
 Τοῖσδ' ὁμόφωνον 145
 Αἴλινον, αἴλινον εἶπέ, τὸ δ' εὖ νικάτω.

Στροφή β'.

Ζεὺς, ὅστις ποτ' ἐστίν, εἰ τόδ' αὖ-
 τῷ φίλον κέκλημένῳ,
 τοῦτό νιν προσεννέπω.
 Οὐκ ἔχω προσεικάζσαι πάντ' ἐπισταθμώμενος 150
 Πλὴν Διός, εἰ τὸ μάταιν ἀπὸ φροντίδος ἄχθος
 Χρὴ βαλεῖν ἐτητύμως.

Αντιστροφή β'.

Οὐδ' ὅστις πάροιθεν ἦν μέγας,
 παμμάχῳ θράσει βρύων,
 Οὐδὲ λέξεται πρὶν ὦν, 155
 Ὃς δ' ἔπειτ' ἔφν, τριακτῆρος οἴχεται τυχών.
 Ζῆνα δέ τις προγρόνως ἐπινίκια κλάζων,

Τεύξεται φρενῶν τὸ πᾶν ·

Στροφή γ'.

Τὸν φρονεῖν βροτοὺς ὁδῶ-

σαντα, τῷ πάθει μάθος

160

θέντα κυρίως ἔχειν.

Στάζει δ' ἔν θ' ὕπνω πρὸ καρδίας

Μνησιπήμων πόνος · καὶ παρ' ἄκοντας ἦλθε σω-
φρονεῖν.

Δαιμόνων δέ που χάρις

Βιαία σέλμα σεμνὸν ἡμένων.

165

Ἀντιστροφή γ'.

Καὶ τόθ' ἡγεμῶν ὁ πρέ-

σβυς νεῶν Ἀχαιῶν,

μάντιν οὔτινα ψέγων,

Εμπαίοις τύχαισι συμπνέων ·

Εὐτ' ἀπλοῖα κεναγγεῖ βαρύνοντ' Ἀχαιῶς λεώς, 170

Χαλκίδος πέραν ἔχων

Παλιρρόθοις ἐν Αὐλίδος τόποις,

Στροφή δ'.

Πνοαὶ δ' ἀπὸ Στρυμόνος μολοῦσαι

Κακόσχολοι, νήστιδες, δύσορμοι

Βροτῶν ἄλαι, νεῶν τε καὶ πεισμάτων ἀφειδεῖς, 175

Παλιμμήκη χρόνον τιθεῖσαι

Τρίθω, κατέξαινον ἄνθος Ἀργείων.

Επεὶ δὲ καὶ πικροῦ

Χείματος ἄλλο μῆχαρ

Βριθύτερον πρόμοισιν

180

Μάντις ἔκλαγξεν, προφέρων

Ἀρτεμιν, ὥστε χθόνα βά-

κτροις ἐπικρούσαντας ἸΑτρεί-
δας δάκρυ μὴ κατασχεῖν.

Ἀντιστροφή δ'.

Ἄναξ δ' ὁ πρέσβυς τὸδ' εἶπε φωνῶν ·

185

“ Βαρεῖα μὲν κῆρ τὸ μὴ πιθέσθαι ·

Βαρεῖα δ', εἰ τέκνον δαΐξω, δόμων ἄγαλμα,

Μιαίνων παρθενοσφάγοισι

Ρεῖθροισ πατρώους χέρας βωμοῦ πέλας.

Τί τῶνδ' ἄνευ κακῶν ;

190

Πῶς λιπόνανς γένωμαι,

Εὐμαχίας ἀμαρτῶν ;

Πανσανέμου γὰρ θυσίας

Παρθενίου θ' αἵματος ὄρ-

γᾶ περιόργως ἐπιθυ-

195

μεῖν θέμις · εὖ γὰρ εἶη.”

Στροφή ε'.

Ἐπεὶ δ' ἀνάγκας ἔδν λέπαδνον,

Φρενὸς πνέων δυσσεβῇ τροπαίαν

Ἀναγνον, ἀνίερν, τόθεν

Τὸ παντότολμον φρονεῖν μετέγνων.

200

Βροτοὺς θρασύνει γὰρ αἰσχρόμητις

Τάλαινα παρακοπὰ

Πρωτοπήμων · ἔτλα δ' οὖν θυτὴρ γενέ-

σθαι θυγατρὸς γυναικοποιῶν πολέμων ἀρωγὰν

Καὶ προτέλεια ναῶν ·

205

Ἀντιστροφή ε'.

Αἰτὰς δὲ καὶ κληδόνας πατρώους

Παρ' οὐδὲν αἰῶνα παρθένοιόν τ'

Ἔθεντο φιλόμαχοι βραβῆς ·

Φράσεν δ' ἄόζοις πατὴρ μετ' εὐχάν,
Δίκαν χιμαίρας ὑπερθε βωμοῦ 210

Πέπλοισι περιπειτῇ,
Παντὶ θυμῷ προνωπῇ λαβεῖν ἀέρ-
δην, στόματός τε καλλιπρόφρου φυλακὰν κατασχεῖν
Φθόγγον ἀραῖον οἴκοις,

Στροφή ς'.

Βία χαλινῶν τ' ἀναύδῳ μένει. 215

Κρόκου βαφὰς ἐς πέδον χέουσα,
Ἐβαλλ' ἕκαστον θυτῆρων ἀπ' ὄμματος βέλει φι-
λοίκτω,

Πρέπουσά θ' ὡς ἐν γραφαῖς, προσεννέπειν
Θέλουσ', ἐπεὶ πολλάκις
Πατρός κατ' ἀνδρῶνας εὐτραπέζους 220

Ἐμελψεν· ἀγνὰ δ' ἀταύρωτος αὐδᾷ πατρὸς
Φίλου τριτόσπονδον εὐποτμον
Αἰῶνα φίλως ἐτίμα.

Αντιστροφή ς'.

Τὰ δ' ἔνθεν, οὐτ' εἶδον, οὐτ' ἐννέπω·
Τέχναι δὲ Κάλχαντος οὐκ ἄκραντοι. 225
Δίκα δὲ τοῖς μὲν παθοῦσιν μαθεῖν ἐπιρῥέπει· τὸ
μέλλον·

Τὸ προκλύειν δ' ἥλυσιν προχαιρέτω·
Ἴσον δὲ τῷ προστένειν.

Τορὸν γὰρ ἥξει σύνορθρον ἀνγαῖς.
Πέλοιτο δ' οὖν τὰπὶ τούτοισιν εὖ πράξις, ὥς 230
Θέλει τόδ' ἀγχιστίον Ἀπίας
Γαίας μονόφρουρον ἔρκος.

ΧΟΡΟΣ.

Ἦκω σεβίζων σόν, Κλυταιμνήστρα, κράτος.
 Δίκη γάρ ἐστι φωτὸς ἀρχηγοῦ τίειν
 Γυναῖκ', ἐρημωθέντος ἄρσενος θρόνου. 235
 Σὺ δ' εἴ τι κεδνόν, εἴτε μὴ, πεπυσμένη,
 Εὐαγγέλοισιν ἐλπίσιν θυηπολεῖς,
 Κλύοιμ' ἂν εὐφρων· οὐδὲ σιγῶσῃ φθόνος.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Εὐάγγελος μέν, ὥσπερ ἡ παροιμία,
 Ἔως γένοιτο μητρὸς εὐφρόνης πάρα. 240
 Πεύσει δὲ χάσμα μεῖζον ἐλπίδος κλύειν.
 Πριάμου γὰρ ἤρῃκασιν Ἀργεῖοι πόλιν.

ΧΟΡΟΣ.

Πῶς φῆς; πέφευγε τοῦπος ἐξ ἀπιστίας.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Τροίαν Ἀχαιῶν οὐσαν· ἣ τογῶς λέγω;

ΧΟΡΟΣ.

Χαρά μ' ὑφέρπει, δάκρυον ἐκκαλουμένη. 245

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Εὖ γὰρ φρονοῦντος ὄμμα σοῦ κατηγορεῖ.

ΧΟΡΟΣ.

Τί γὰρ τὸ πιστόν ἐστι τῶνδ' ἐσσι τέκμαρ;

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Ἔστιν· τί δ' οὐχί; μὴ δολώσαντος θεοῦ.

ΧΟΡΟΣ.

Πότερα δ' ὀνείρων φάσματ' εὐπειθῇ σέβεις;

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Οὐ δόξαν ἂν λάβοιμι βριζούσης φρενός. 250

ΧΟΡΟΣ.

Ἀλλ' ἦ σ' ἐπίανέν τις ἀπτερος φάτις ;

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Παιδὸς νέας ὥς, κάρτ' ἐμωμίσω φρένας.

ΧΟΡΟΣ.

Ποίου χρόνου δὲ καὶ πεπόρθηται πόλις ;

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Τῆς νῦν τεκούσης φῶς τόδ' εὐφρόνης, λέγω.

ΧΟΡΟΣ.

Καὶ τίς τόδ' ἐξίκοιτ' ἂν ἀγγέλων τάχος ;

255

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

"Ηφαιστος "Ιδης λαμπρὸν ἐκπέμπων σέλας.

Φρυκτὸς δὲ φρυκτὸν δεῦρ' ἀπ' ἀγγάρου πυρὸς

"Επεμπεν. "Ιδη μὲν, πρὸς Ἑρμαῖον λέπας

Ἀήμιον · μέγαν δὲ πανὸν ἐκ νήσου τρίτον

"Αθων αἶπος Ζηνὸς ἐξεδέξατο,

260

Ἵπερτελὴς τε, πόντον ὥστε νωτίσαι

Ἴσχὺς πορευτοῦ λαμπάδος πρὸς ἡδονήν

Πεύκη, τὸ χρυσοφειγγὲς, ὥς τις ἥλιος,

Σέλας παραγγείλασα Μακίστου σκοπαῖς ·

Ὅ δ' οὔτι μέλλων, οὐδ' ἀφρασμόνως ὕπνω

265

Νικώμενος, παρήκεν ἀγγέλου μέρος ·

Ἐκὰς δὲ φρυκτοῦ φῶς ἐπ' Εὐρύπου ῥοὰς

Μεσαπίου φύλαξι σημαίνει μολόν.

Οἱ δ' ἀντέλαμψαν καὶ παρήγγειλαν πρόσω,

Γραίας ἐρείκης θωμὸν ἄψαντες πυρί.

270

Σθένουσα λαμπὰς δ' οὐδέπω μαυρουμένη,

Ἵπερθοροῦσα πεδίον Ἀσωποῦ, δίκην

Φαιδρᾶς σελήνης, πρὸς Κιθαιρῶνος λέπας.

"Ηγειρεν ἄλλην ἐκδοχὴν πομποῦ πυρός.
 Φάος δὲ τηλέπομπον οὐκ ἠναίνετο 275
 Φρουρὰ, πλέον καίουσα τῶν εἰρημένων ·
 Λίμνην δ' ὑπὲρ Γοργῶπιν ἔσκηψεν φάος ·
 "Ορος τ' ἐπ' Αἰγίπλαγκτον ἐξικνούμενον,
 "Ωτρυνε θεσμόν μὴ-χαίτζεσθαι πυρός. *Χαίρει*
 Πέμπουσι δ' ἀνδαίοντες ἀφθόνῳ μένει 280
 Φλογὸς μέγαν πύγωνα, καὶ Σαρωνικοῦ
 Πορθμοῦ κάλιοπτον πρῶν' ὑπερβάλλειν πρόσω
 Φλέγουσαν · εἴτ' ἔσκηψεν, εἴτ' ἀφίκετο
 Ἀραχναῖον αἶψος, ἀσιγχείτονας σκοπὰς ·
 Κᾶπει' Ἀτρειδῶν ἐς τόδε σκίηπει στέγος 285
 Φάος τόδ' οὐκ ἄπαππον Ἰδαίου πυρός.
 Τοιοῖδ' εἵτοιμοι λαμπαδηφόρων νόμοι,
 "Ἄλλος παρ' ἄλλου διαδοχαῖς πληρούμενοι ·
 Νικᾷ δ' ὁ πρῶτος καὶ τελευταῖος δραμῶν.
 Τέκμαρ' τοιοῦτον σύμβολόν τε σοὶ λέγω, 290
 Ἄνδρὸς παραγγείλαντος ἐκ Τροίας ἐμοί.

ΧΟΡΟΣ.

Θεοῖς μὲν αὖθις, ὦ γύναι, προσεύξομαι.
 Λόγους δ' ἀκούσαι τούσδε καποθαυμάσαι
 Διανεκῶς θέλοιμ' ἄν, οὓς λέγεις παλιν. *ὦς λέγει*

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Τροίαν Ἀχαιοὶ τῇδ' ἔχουσ' ἐν ἡμέρᾳ. 295
 Οἶμαι βοὴν ἄμικτον ἐν πόλει πρέπειν.
 "Οἷος τ' ἄλειφά τ' ἐκχέας ταύτῳ κύτει,
 Διχοστιατοῦντ' ἄν οὐ φίλως προσεννέποις
 Καὶ τῶν ἀλόντων καὶ κρατησάντων δίχα
 Φθογγὰς ἀκούειν ἔστι συμφορᾶς διπλῆς. 300

Οἳ μὲν γὰρ ἀμφὶ σώμασιν πεπτωκότες
 Ἀνδρῶν κασιγνήτων τε καὶ φυταλμίων,
 Παῖδες γερόντων, οὐκέτ' ἐξ ἐλευθέρου
 Δέρης ἀποιμώζουσι φιλτάτων μόρον.
 Τοὺς δ' αὖτε νυκτίπλαγκτος ἐκ μάχης πόνος 305
 Νῆσις πρὸς ἀρίστοισιν, ὧν ἔχει πόλις,
 Τάσσει, πρὸς οὐδὲν ἐν μέρει τεκμήριον·
 Ἀλλ' ὥς ἕκαστος ἔσπασεν τύχης πάλον,
 Ἐν αἰχμαλώτοις Τρωϊκοῖς οἰκήμασιν
 Ναίουσιν ἤδη, τῶν ὑπαιθρίων πάγων 310
 Δρόσων τ' ἀπαλλαγέντες, ὥς δ' εὐδαίμονες
 Ἀφύλακτον εὐδήσουσι πᾶσαν εὐφρόνην.
 Εἰ δ' εὐσεβοῦσι τοὺς πολισσούχους θεοὺς
 Τοὺς τῆς ἀλούσης γῆς, θεῶν θ' ἰδρύματα,
 Οὐκ ἂν γ' ἐλόντες αὐθις ἀνθάλοιν ἂν. 315
 Ἔρως δέ μὴ τις πρότερον ἐμπίπτῃ στρατῷ
 Ποθεῖν ἂ μὴ χρεῖ, κέρδεσιν νικωμένους.
 Δεῖ γὰρ πρὸς οἴκους νοστήμου σωτηρίας
 Κάμπαι διαύλου θάτερον κῶλον πάλιν·
 Θεοῖς δ' ἂν ἀμπλάκητος εἰ μόλοι στρατὸς, 320
 Ἐγρηγορὸς τὸ πῆμα τῶν ὀλωλότων
 Γένοιτ' ἂν, εἰ πρόσπαια μὴ τύχοι κακά.
 Τοιαῦτά τοι γυναικὸς ἐξ ἐμοῦ κλύεις·
 Τὸ δ' εὖ κρατοίῃ, μὴ διχορρόπως ἰδεῖν.
 Πολλῶν γὰρ ἐσθλῶν τήνδ' ὄνησιν εἰλόμην. 325

ΧΟΡΟΣ.

Γύναι, κατ' ἄνδρα σάφρον' εὐφρόνως λέγεις.
 Εγὼ δ' ἀκούσας πιστά σου τεκμήρια,
 Θεοὺς προσειπεῖν εὖ παρασκευάζομαι.

Χάρις γὰρ οὐκ ἄτιμος εἴργασται πόνων.

ὦ Ζεῦ βασιλεῦ, καὶ νύξ φιλία, 330

Μεγάλων κόσμων κτεάτειρα,

Ἥτ' ἐπὶ Τροίας πύργοις ἔβαλες

Στεγανὸν δίκτυον, ὥς μήτε μέγαν,

Μήτ' οὖν νεαρῶν τιν' ὑπερτελέσαι

Μέγα δουλείας 335

Γάγγαμον, ἅτης παναλώτου.

Δία τοι ξένιον μέγαν αἰδοῦμαι

Τὸν τάδε πράξαντ', ἐπ' Ἀλεξάνδρῳ

Τείνοντα πάλαι τόξον, ὅπως ἂν

Μήτε πρὸ καιροῦ, μήθ' ὑπὲρ ἀστρῶν 340

Βέλος ἡλίθιον σκήψειεν.

Στροφή α'.

Λιὸς πλαγὰν ἔχουσιν εἰπεῖν,

Πάρεστι τοῦτό γ' ἐξιχνεῦσαι.

Ἐπραξεν ὡς ἔκρανεν· οὐκ ἔφα τις

Θεοὺς βροτῶν ἀξιοῦσθαι μέλειν, 345

Ὅσοις ἀθίκτων χάρις

Πατοῖθ'· ὁ δ' οὐκ εὐσεβής.

Πέφονται δ' ἐκρόνοις

Ἀτολμήτως Ἄρη

Πνεόντων μεῖζον ἢ δικαίως 350

Φλεόντων δωμάτων ὑπέρφεν

Ἐπὲρ τὸ βέλτιστον· ἔστω δ' ἀπήμαντον, ὥστε κα-

παρκεῖν

Εὖ πραπίδων λαχόντα.

Οὐ γάρ ἐστιν ἑπαλξίς

Πλούτου πρὸς κόρον ἀνδρὶ 355

Δακτίσαντι μέγαν δίκας βωμόν, εἰς ἀφάνειαν.

Ἀντιστροφή α'.

Βιάται δ' ἅ τάλαινα πειθῶ,
Προβουλόπαις ἄφερτος ἄτας.

Ἄκος δὲ παμμάταιον · οὐκ ἐκρύφθη,

Ἠρέπει δὲ, φῶς αἰνολαμπές, σίνος · 360

Κακοῦ δὲ χαλκοῦ τρόπον,

Τρίβω τε καὶ προσβολαῖς

Μελαμπαγῆς πέλει

Δικαιωθεῖς, ἔπει

Διώκει παῖς ποτανὸν ὄρνιν, 365

Πόλει πρόστριμμ' ἄφερτον ἐνθεῖς.

Λιτᾶν δ' ἀκούει μὲν οὔτις θεῶν · τὸν δ' ἐπίστροφον

τῶνδε

Φῶτ' ἄδικον καθαιρεῖ.

Οἶος καὶ Πάρις, ἔλθων

Ἐς δόμον τὸν Ἀτρειδᾶν, 370

Ἦσχυνε ξενίαν τράπεζαν κλοπαῖσι γυναικός.

Στροφή β'.

Λιποῦσα δ' ἀστοῖσιν ἀσπίστορας

Κλόνους λογχίμους τε καὶ ναυβάτας ὅπλισμούς,

Ἄγουσά τ' ἀντίφερνον Ἰλίῳ φθοράν,

Βέβακεν ῥίμφα διὰ πυλᾶν, 375

Ἄτλητα τλαῖσα · πολλὰ δ' ἔστενον

Τάδ' ἐννέποντες δόμων προφήται ·

Ἰῶ, ἰὼ δῶμα, δῶμα καὶ πρόμοι,

Ἰῶ λέχος καὶ στίβοι φιλόνορες.

Ἠάρεστι σιγὰς αἰτίμους ἀλολιδόρους 380

Ἀἷσχοι' ἀφειμένων ἰδεῖν.

σιγ' αἷσχος ἀλλ' ἀλολιδόροι
Ἀλγιστ' ἀφειμένων ἰδῶν

Πόθω δ' ὑπερποντίας
Φάσμα δόξει δόμων ἀνάσσειν.

Εὐμόρφων δὲ κολοσσῶν

Ἦχθεται χάρις ἀνδρί.

385

Ὅρματων δ' ἐν ἀχηνίαις ἔρῃει πᾶς Ἀφροδίτα.

Ἀντιστροφή β.

Ὀνειρόφαντοι δὲ πενθήμονες

Πάρεισιν δόξαι φέρουσai χάριν ματαίαν.

Μάταια γάρ, εὖτι' ἂν ἐσθλά τις δοκῶν ὄρᾱν,

Παραλλάγαισι διὰ χερῶν

390

Βέβακεν ὅψις οὐ μεθύστερον

Πτεροῖς ὀπαδοῦς ὕπνου κελεύθοις."

Τὰ μὲν κατ' οἴκους ἐφ' ἐστίας ἄχῃ,

Τάδ' ἐστὶ, καὶ τῶνδ' υπερβατώτερα.

Τὸ πᾶν δ' ἀφ' Ἑλλάδος αἴας συννορμένοις

395

Πένθεια τλησικάρδιος

Δόμων ἐκάστου πρέπει.

Πολλὰ γοῦν θιγγάνει πρὸς ἥπαρ.

Οὐς μὲν γάρ τις ἔπεμψεν

Οἶδεν · ἀντὶ δὲ φώτων

400

Τεύχῃ καὶ σποδὸς εἰς ἐκάστου δόμους ἀφικνεῖται.

Στροφή γ'.

Ὁ χρυσαμοιβὸς δ' Ἦρης σωμάτων,

Καὶ ταλαντοῦχος ἐν μάχῃ δορὸς,

Πυρωθὲν ἐξ Ἰλίου

Φίλοισι πέμπει βαρὺ

405

Ψῆγμα δυσδάκρυτον, ἀντ-

ήνορος σποδοῦ γεμί-

ζων λέβητας εὐθέτους.

Στένουσι δ' εὖ λέγοντες ἄνδρα τὸν μὲν, ὥς μάχης
ἴδρις ·

Τὸν δ', ἐν φοναῖς καλῶς πεσόντ' 410

ἀλλοτριῆς διαί γυναι-

κός · τὰδε σῖγά τις βαῦ-

ζει · φθονερόν δ' ὑπ' ἄλγος ἔρ-

πει προδίοις Ἀτρεΐδαις.

Οἱ δ' αὐτοῦ περὶ τεῖχος 415

Θήκας Ἰλιάδος γὰρ

Εὐμορφοὶ κατέχουσιν · ἐχθρὰ δ' ἔχοντας ἐκρυψεν

Ἀντιστροφὴ γ'.

Βαρεῖα δ' ἀστῶν φάτις ξὺν κτείῳ ·

Δημοκράντου δ' ἀρᾶς τίνει χρέος.

Μένει δ' ἀκοῦσαί τί μου 420

Μέριμνα νυκτιηρεφές.

Τῶν πολυκτιόνων γὰρ οὐκ

ἄσκοποι θεοί · κελαι-

ναὶ δ' Ἐρινύες χρόνῳ

Τυχηρόν οἱ τ' ἄνευ δίκας παλιντυχῇ τριβᾷ βίον 425

Τιθεῖσ' ἀμαυρόν, ἐν δ' αἵ-

στοις τελέθοντος οὐτις ἀλ-

κά · τὸ δ' ὑπερκόπως κλύειν

εὖ, βαρύ · βάλλεται γὰρ ὅσ-

σοις Διόθεν κεραυνός. 430

Κρίνω δ' ἄφθονον ὄλβον ·

Μήτ' εἶην πτολιπόρθης,

Μήτ' οὖν αὐτὸς ἀλοὺς ὑπ' ἄλλων βίον κατίδοιμι.

Ἐπωδός.

Πυρὸς δ' ὑπ' εὐαγγέλου

Πόλιν διήκει θεὰ 435
 Βάξις· εἰ δ' ἐτητύμως,
 Τίς οἶδεν, εἴτε θεῖόν ἐστι μὴ ψύθος;
 Τίς ὧδε παιδνός, ἢ φρενῶν κεκοιμημένος,
 Φλογὸς παραγγέλμασι
 Νέοις πυρωθέντα καρδίαν, 440
 Ἐπειτ' ἀλλαγῆ' λόγου καμεῖν;
 Γυναικὸς αἰχμῇ πρόπει,
 Πρὸ τοῦ φανέντος χάριν ξυναινέσαι.
 Πιθανὸς ἄγαν ὁ θῆλυς ὕρος ἐπινέμεται
 Ταχύπορος· ἀλλὰ ταχύμορον 445
 Γυναικοκήρυκτον ὀλλυται κλέος.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Τάχ' εἰσόμεσθα λαμπάδων φασφόρων
 Φρυκτωριῶν τε καὶ πυρὸς παραλλαγὰς,
 Εἴτ' οὖν ἀληθεῖς, εἴτ', ὄνειράτων δίκην,
 Τερπνὸν τόδ' ἐλθὼν φῶς ἐφήλωσε φρένας. 450
 Κήρυκ' ἀπ' ἀκτῆς τόνδ' ὄρω κατὰσκιον
 Κλάδοις ἐλαίας· μαρτυρεῖ δέ μοι κάσις
 Πηλοῦ ξύνουρος διψία κόνις τάδε,
 Ὡς οὐτ' ἄναυδος, οὐτε σοι δαίω φλόγα
 Ὑλης ὀρείας, σημανεῖ καπνῷ πυρός. 455
 Ἀλλ' ἢ τὸ χαίρειν μᾶλλον ἐκβάξει λέγων· —
 Τὸν ἀντίον δὲ τοῖσδ' ἀποσιέργω λόγον·
 Εὖ γὰρ πρὸς εὖ φανεῖσι προσθήκη πέλοι.
 Ὅστις τὰδ' ἄλλως τῇδ' ἐπεύχεται πόλει,
 Λυτὸς φρενῶν καρποῖτο τὴν ἁμαρτίαν. 460

ΚΗΡΤΞ.

Ἰὼ πατρῴον οὖδας Ἀργείας χθονός ·
 Δεκάτω σε φέγγει τῷδ' ἀφικόμην ἔτους,
 Πολλῶν ῥαγισῶν ἐλπίδων, μιᾶς τυχῶν.
 Οὐ γάρ ποτ' ἠὔχουν τῇδ' ἐν Ἀργείᾳ χθονὶ
 Θανῶν μεθέξειν φιλιτάτου τάφου μέρος. 463
 Νῦν χαῖρε μὲν χθῶν, χαῖρε δ' ἡλίου φάος,
 Ὕπατός τε χώρας Ζεύς, ὁ Πύθιός τ' ἀναξ,
 Τόξοις ἰάπτων μηκέτ' εἰς ἡμᾶς βέλη ·
 Ἄλῃς παρὰ Σκάμανδρον ἦσθ' ἀνάρσιος ·
 Νῦν δ' αὖτε σωτήρ ἴσθι καὶ παιώνιος, 470
 Ἄναξ Ἀπολλων · τοὺς τ' ἀγωνίους θεούς
 Πάντας προσανδῶ, τόν τ' ἐμὸν τιμάορον
 Ερμῆν, φίλον κήρυκα, κηρύκων σέβας,
 Ἥρωσ τε τοὺς πέμψαντας, εὐμενεῖς πάλιν
 Στρατιὸν δέχεσθαι τὸν λελειμμένον δορός. 475
 Ἰὼ μέλαθρα βασιλέων, φίλαι στέγαι,
 Σεμνοί τε θᾶκοι, δαίμονές τ' ἀντήλιοι,
 Εἴ που πάλαι, φαιδροῖσι τοισίδ' ὄμμασι
 Δέξασθε κόσμῳ βασιλέα πολλῷ χρόνῳ.
 Ἦκει γὰρ ὑμῖν φῶς ἐν εὐφρόνῃ φέρον 480
 Καὶ τοῖσδ' ἅπασι κοινὸν Ἀγαμέμνων ἀναξ.
 Ἀλλ' εὖ νιν ἀσπάσασθε, καὶ γὰρ οὖν πρόπει,
 Τροίαν κατασκάψαντα τοῦ δικηφόρου
 Αἰὼς μακέλλη, τῇ κατείργασται πέδον.
 Βωμοὶ δ' αἴιστοι καὶ θεῶν ἰδρύματα, 485
 Καὶ σπέρμα πάσης ἐξαπόλλυται χθονός.
 Τοιόνδε Τροία περιβαλὼν ζευκτήριον
 Ἄναξ Ἀτρεΐδης πρέσβυς εὐδαίμων ἀνὴρ

"Ηκει, τίεσθαι δ' ἀξιότατος βροτῶν
 Τῶν νῦν · Πάρις γὰρ οὔτε συντελὴς πόλις 490
 Ἐξεύχεται τὸ δρᾶμα τοῦ πάθους πλέον.
 Ὀφλὼν γὰρ ἀρπαγῆς τε καὶ κλοπῆς δίκην,
 Τοῦ ῥυσίου θ' ἡμαρτε, καὶ πανώλεθρον
 Αὐτόχθονον πατρῶον ἔθρισεν δόμον.
 Διπλᾶ δ' ἔτισαν Πριαμίδαί θ' ἁμάρτια. 495

ΧΟΡΟΣ.

Κήρυξ Ἀχαιῶν χαῖρε τῶν ἀπὸ στρατοῦ.

ΚΗΡΤΞ.

Χαίρω · τεθνᾶναι δ' οὐκ ἔι' ἀντερῶ θεοῖς.

ΧΟΡΟΣ.

"Ερως πατρώας τῆσδε γῆς σ' ἐγύμνασεν ;

ΚΗΡΤΞ.

"Ωστ' ἐνδακρύειν γ' ὄμμασιν χαρᾶς ὕπο.

ΧΟΡΟΣ.

Τερπνῆς ἄρ' ἔστε τῆσδ' ἐπήβολοι νόσου ; 500

ΚΗΡΤΞ.

Πῶς δὴ ; διδαχθεῖς τοῦδε δεσπόσω λόγου.

ΧΟΡΟΣ.

Τῶν ἀντερῶντων ἰμέρω πεπληγμένοι.

ΚΗΡΤΞ.

Ποθεῖν ποθοῦντα τήνδε γῆν στρατὸν λέγεις.

ΧΟΡΟΣ.

Ὡς πόλλ' ἀμαυρᾶς ἐκ φρενός μ' ἀναστένειν.

ΚΗΡΤΞ.

Πόθεν τὸ δύσφρον τοῦτ' ἐπῆν στύγος φρενων ; 505

ΧΟΡΟΣ.

Πάλαι τὸ σιγᾶν φάρμακον βλάβης ἔχω.

ΚΗΡΤΞ.

Καί πῶς ; ἀπόντων κοιράνων ἔτρεϊς τινάς ;

ΧΟΡΟΣ.

Ὡς νῦν τὸ σὸν δὴ, καὶ θανεῖν πολλὴ χάρις.

ΚΗΡΤΞ.

Εὖ γὰρ πέπρακται • ταῦτα δ' ἐν πολλῷ χρόνῳ
Τὰ μὲν τις ἂν λέξειεν εὐπειτῶς ἔχειν, 510

Τὰ δ' αὖτε ἀπίμοιφα • τίς δὲ πλὴν θεῶν
Ἀπαντ' ἀπήμων τὸν δι' αἰῶνος χρόνον ;
Μόχθους γὰρ εἰ λέγοιμι καὶ δυσανλίας,
Σπαρνὰς παρήξεις καὶ κακοστρώτους, — τί δ' οὐ
Στένοντες, οὐ λαχόντες, ἡμαίος μέρος ; 515

Τὰ δ' αὖτε χέρσῳ καὶ προσῆν, πλέον στύγος •
Εὐναὶ γὰρ ἦσαν δηῖων πρὸς τείχεσιν •
Ἐξ οὐρανοῦ γὰρ ἀπὸ γῆς λειμωνίαι
Δρόσοι κατεπέκαζον, ἔμπεδον σίνος
Ἑσθημάτων, τιθέντες ἐνθηρον τρίχα. 520

Χειμῶνα δ' εἰ λέγοι τις οἶωνοκτόνον,
Οἶον παρεῖχ' ἄφερτον Ἰδαία χιῶν,
Ἡ θάλλπος, εὖτε πόντος ἐν μεσημβριναῖς
Κοίταις ἀκύμων νηνέμοις εὐδοὶ πεσών • —
Τί ταῦτα πενθεῖν δεῖ ; παροίχεται πόνος • 525

Παροίχεται δὲ, τοῖσι μὲν τεθνηκόσιν,
Τὸ μήποτ' αὖθις μηδ' ἀναστῆναι μέλειν.
Τί τοὺς ἀναλωθέντας ἐν ψήφῳ λέγειν,
Τὸν ζῶντα δ' ἄλγεῖν χρὴ τύχης παλιγκότου ;
Καὶ πολλὰ χαίρειν ξυμφοραῖς καταξιῶ. 530

Ἡμῖν δὲ τοῖς λοιποῖσιν Ἀργείων στρατοῦ
Νικᾷ τὸ κέρδος, πῆμα δ' οὐκ ἀντιρρόπει.

Ὡς κομπάσαι τῷδ' εἰκὸς ἡλίου φάει,
 Ὑπὲρ θαλάσσης καὶ χθονὸς ποτωμένοις ·
 “Τροίαν ἐλόντες δήποτ' Ἀργείων στόλος,
 Θεοῖς λάφυρα ταῦτα τοῖς καθ' Ἑλλάδα,
 Δόμοις ἐπασσάλευσαν ἀρχαῖον γάνος.”
 Τοιαῦτα χρηὴ κλύοντας, εὐλογεῖν πόλιν,
 Καὶ τοὺς στρατηγούς · καὶ χάρις τιμῆσεται
 Διὸς τόδ' ἐκπράξασα · πάντ' ἔχεις λόγον.

535

540

ΧΟΡΟΣ.

Νικώμενος λόγοισιν οὐκ ἀναίνομαι.
 Ἄει γὰρ ἤβᾱ τοῖς γέρονσιν εὖ μαθεῖν.
 Δόμοις δὲ ταῦτα καὶ Κλυταιμνήστρα μέλειν
 Εἰκὸς μάλιστα, ξὺν δὲ πλουτίζειν ἐμέ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Ἀνωλόλυξα μὲν πάλαι χαρᾶς ὕπο,
 “Οἱ ἦλθ' ὁ πρῶτος νύχιος ἄγγελος πυρὸς,
 Φράζων ἄλωσιν Ἰλίου τ' ἀνάστασιν.
 Καί τίς μ' ἐνίπτων εἶπε, φρυκτώρων δία
 Πεισθεῖσα, “Τροίαν νῦν πεπορθῆσθαι δοκεῖς ;
 Ἦ κάρτα πρὸς γυναικὸς, αἵρεσθαι κέαρ.”
 Λόγοις τοιούτοις πλαγκτὸς οὗς' ἐφαινόμην.
 “Ὅμως δ' ἔθνον · καὶ γυναικείῳ νόμῳ
 Ὀλολυγμὸν ἄλλος ἄλλοθεν κατὰ πτόλιν
 Ἐλασκον εὐφημοῦντες, ἐν θεῶν ἔδραις
 Θυηφάγον κοιμῶντες εὐώδη φλόγα.
 Καὶ νῦν τὰ μάσσω μὲν τί δεῖ σ' ἐμοὶ λέγειν ;
 Ἄνακτος αὐτοῦ πάντα πεύσομαι λόγον.
 Ὅπως δ' ἄριστα τὸν ἐμὸν αἰδοῖον πόσιν
 Σπεύσω πάλιν μολόντα δέξασθαι · τί γάρ

545

550

555

Γυναικὶ τούτου φέγγος ἥδιον δρακεῖν, 560
 Ἀπὸ στρατείας ἄνδρα σώσαντος θεοῦ,
 Πύλας ἀνοῖξαι ; ταῦτ' ἀπάγγειλον πόσει
 " Ἦκειν ὅπως τάχιστ' ἐράσμιον πόλει .
 Γυναῖκα πιστὴν δ' ἐν δόμοις εὖροι μολῶν
 Οἶανπερ οὖν ἔλειπε, δωμάτων κύνα 565
 Ἐσθλὴν ἐκείνῳ, πολεμίαν τοῖς δύσφροσιν,
 Καὶ τὰλλ' ὁμοίαν πάντα, σημαντήριον
 Οὐδὲν διαφθείρασαν ἐν μήκει χρόνου.
 Οὐδ' οἶδα τέρψιν, οὐδ' ἐπίψογον φάτιν
 " Ἄλλου πρὸς ἀνδρὸς μᾶλλον ἢ χαλκοῦ βαφάς. 570

ΚΗΡΤΞ.

Τοιόσδ' ὁ κόμπος τῆς ἀληθείας γέμων
 Οὐκ αἰσχροὺς ὥς γυναικὶ γενναίᾳ λακεῖν.

ΧΟΡΟΣ.

Αὕτη μὲν οὕτως εἶπε μανθάνοντί σοι
 Τοροῖσι θ' ἐρμηνεῦσιν εὐπρεπῶς λόγον.
 Σὺ δ' εἶπε, κήρυξ, Μενέλεων δὲ πεύθομαι, 575
 Εἰ νόστιμός γε καὶ σεσωσμένος πάλιν
 " Ἦξει ξὺν ὑμῖν, τῇσδε γῆς φίλον κράτος.

ΚΗΡΤΞ.

Οὐκ ἔσθ' ὅπως λέξαιμι τὰ ψευδῇ καλὰ
 Ἐς τὸν πολὺν φίλοισι καρποῦσθαι χρόνον.

ΧΟΡΟΣ.

Πῶς δῆτ' ἂν εἰπὼν κεδνὰ τάληθῃ τύχοις ; 580
 Σχισθέντα δ' οὐκ εὐκρυπτα γίγνεται τάδε.

ΚΗΡΤΞ.

Ἀνὴρ ἄφαντος ἐξ Ἀχαϊκοῦ στρατοῦ,
 Αὐτός τε καὶ τὸ πλοῖον· οὐ ψευδῇ λέγω.

ΧΟΡΟΣ.

Πότερον ἀναχθεῖς ἐμφανῶς ἐξ Ἡλίου,
ἢ ἡ χεῖμα, κοινὸν ἄχθος, ἤρπασε στρατοῦ; 585

ΚΗΡΤΞ.

Ἐκυρσας, ὥστε τοξότης ἄκρος, σκοποῦ.
Μακρόν δὲ πῆμα ξυντόμως ἐφημίσω.

ΧΟΡΟΣ.

Πότερα γὰρ αὐτοῦ ζῶντος, ἢ τεθνηκότος,
Φάτις πρὸς ἄλλων ναυτίλων ἐκλήζετο;

ΚΗΡΤΞ.

Οὐκ οἶδεν οὐδεὶς, ὥστ' ἀπαγγεῖλαι τορῶς,
Πλὴν τοῦ τρέφοντος Ἡλίου χθονὸς φύσιν. 590

ΧΟΡΟΣ.

Πῶς γὰρ λέγεις χειμῶνα ναυτικῷ στρατῷ
Ἐλθεῖν, τελευτήσαί τε, δαιμόνων κότῳ;

ΚΗΡΤΞ.

Εὐφημον ἡμᾶρ οὐ πρόπει κακαγγέλῳ
Γλώσση μαιίνειν· χωρὶς ἢ τιμὴ θεῶν. 595

Ὅτιαν δ' ἀπενκτὰ πῆματ' ἀγγελος πόλει
Στυγνῷ προσώπῳ πτωσίμου στρατοῦ φέρῃ,
Πόλει μὲν ἔλκος ἐν τῷ δήμῳ τυχεῖν,
Πολλοὺς δὲ πολλῶν ἐξαγισθέντας δόμων
Ἄνδρας διπλῇ μάστιγι, τὴν Ἀρης φιλεῖ, 600

Δίλογχον ἄτην, φοινίαν ξυνωρίδα.
Τοιῶνδε μέντοι πημάτων σεσαγμένον,
Πρέπει λέγειν παιᾶνα τόνδ' Ἐριννύων.
Σωτηρίων δὲ πραγμάτων εὐάγγελον
Ἦκοντα πρὸς χαίρουσαν εὐεστοῖ πόλιν, — 605
Πῶς κεδνὰ τοῖς κακοῖσι συμμίξω, λέγων

Χειμῶν' Ἀχαιῶν οὐκ ἀμήνιτον θεοῖς ;
 Ξυνώμοσαν γάρ, ὄντες ἔχθιστοι τὸ πρὶν,
 Πῦρ καὶ θάλασσα, καὶ τὰ πίστ' ἐδειξάτην,
 Φθείροντε τὸν δύστηνον Ἀργείων στρατόν. 610
 Ἐν νυκτὶ δυσκύμαντα δ' ὠρώρει κακά.
 Ναῦς γὰρ πρὸς ἀλλήλησι Θρηῖαι πνοαὶ
 Ἦρεικον· αἱ δὲ κεροτυπούμεναι βία
 Χειμῶνι τυφῶ σὺν ζάλῃ τ' ὀμβροκτύπῳ,
 Ὡλιχοντ' ἄφραντοι, ποιμένος κακοῦ στρόβῳ. 615
 Ἐπεὶ δ' ἀνῆλθε λαμπρὸν ἡλίου φάος,
 Ὅρῳμεν ἀνθοῦν πέλαγος Αἰγαῖον νεκροῖς
 Ἀνδρῶν Ἀχαιῶν, ναυτικῶν τ' ἐρειπίων.
 Ἡμᾶς γε μὲν δῆ, ναῦν τ' ἀκήρατον σκάφος,
 Ἦτοι τις ἐξέκλεψεν, ἢ ἔξητήσατο 620
 Θεός τις, οὐκ ἄνθρωπος, οἶακος θιγῶν.
 Τύχη δὲ σωτὴρ ναῦν θέλουσ' ἐφέζετο·
 Ὡς μὴτ' ἐν ὄρμῳ κύματος ζάλῃν ἔχειν,
 Μήτ' ἐξοκεῖλαι πρὸς κραταίλεων χθόνα.
 Ἐπειτα δ' ἄδην πόντιον πεφευγότες, 625
 Λευκὸν κατ' ἡμαρ, οὐ πεποιθότες τύχῃ,
 Ἐδουκολοῦμεν φροντίσιν νέον πάθος,
 Στρατοῦ καμόντος καὶ κακῶς σποδουμένου.
 Καὶ νῦν ἐκείνων εἴ τις ἐστὶν ἐμπνέων,
 Λέγουσιν ἡμᾶς ὡς ὀλωλότας· τί μή ; 630
 Ἡμεῖς τ' ἐκείνους ταῦτ' ἔχειν δοξάζομεν.
 Γένοιτο δ' ὡς ἄριστα. Μενέλεων γὰρ οὖν
 Προῶτόν τε καὶ μάλιστα προσδόκα μολεῖν.
 Εἰ δ' οὖν τις ἀκτὶς ἡλίου νιν ἱστορεῖ
 Καὶ ζῶντα καὶ βλέποντα, μηχαναῖς Διὸς, 635

Οὐπω θέλοντος ἐξαναλῶσαι γένος,
 Ἐλπίς τις αὐτὸν πρὸς δόμους ἤξειν πάλιν.
 Τοσαῦτ' ἀκούσας, ἴσθι τάληθ' ἢ κλύων.

ΧΟΡΟΣ.

Στροφή α'.

Τίς ποτ' ὠνόμαζεν ὦδ' ἐς τὸ πᾶν ἐιητύμως —
 Μὴ τις, ὄντιν' οὐχ ὀρῶμεν, προνοίαισι τοῦ πεπρω-
 μένου 640

Γλῶσσαν ἐν τύχῃ νέμων —
 Τὰν δορίγαμβρον ἀμφινεικῇ θ' Ἑλέναν; ἐπεὶ
 πρεπόντως

Ἑλένας, ἔλανδρος, ἐλέπιολις,
 Ἐκ τῶν ἀδροτίμων
 Προκαλυμμάτων ἐπλευσεν 645

Ζεφύρου γίγαντος αὔρα·
 Πολύανδροί τε φεράσπιδες,
 Κυναγοὶ κατ' ἔχνος πλάιαν ἀφαντον

Κελσάντων Σιμόεντος
 Ἀκτὰς ἐπ' ἀεξιφύλλους 650
 Δι' ἔριν αἵματόεσσαν.

Ἀντιστροφή α'.

Γλῶφ δὲ κῆδος ὀρθώνυμον τελεσσίφρων
 Μῆνις ἤλασε, τραπέζας ἀτίμωσιν ὑστέρω χρόνῳ
 Καὶ ξυνεστίου Διὸς

Πρασσομένα τὸ νυμφότιμον μέλος ἐκφάτως τίον-
 τας, 655

Ἵμέναιον, ὃς τότε' ἐπέρρεπεν
 Γαμβροῖσιν αἰεῖδεν.
 Μεταμανθάνουσα δ' ὕμνον

Πριάμου πόλις γεραιά,
 Πολύθρηνον μέγα που στένει,
 Κικλήσκουσα Πάριν τὸν αἰνόμεκτρον
 Πάμπροσθ', ἧ πολύθρηνον
 Αἰῶν' ἀμφὶ πολιητῶν
 Μέλεον αἶψ' ἀνατλάσα.

660

Στροφή β'.

Ἦθηρευσεν δὲ λέοντα
 Σίνιν δόμοις ἀγάλακτον
 Οὕτως ἀνὴρ φιλόμαστον,
 Ἐν βιότου προτελείοις
 Ἀμερον, εὐφιλόπαιδα,
 Καὶ γεραροῖς ἐπίχαρτον.
 Πολέα δ' ἔσχ' ἐν ἀγκάλαις,
 Νεοτρόφου τέκνου δίκαν,
 Φαιδρωπὸς ποτὶ χεῖρα, σαίνων τε γαστρὸς ἀνάγκαις.

665

670

Ἀντιστροφή β'.

Χρονισθεῖς δ' ἀπέδειξεν
 Ἦθος τὸ πρόσθε τοκῆων.
 Χάριν τροφᾶς γὰρ ἀμείβων,
 Μηλοφόνοισιν ἀγαῖσιν
 Δαῖτ' ἀκέλευστος ἔτευξεν.
 Αἶματι δ' οἶκος ἐφύρθη,
 Ἀμαχὸν ἄλγος οἰκέταις
 Μέγα σίνος πολυκτόνον.
 Ἐκ θεοῦ δ' ἱερεὺς τις ἄτας δόμοις προσεθρέφθη.

675

680

Στροφή γ'.

Πάραντα δ' ἔλθεῖν ἐς Ἴλιον πόλιν
 Λέγοιμ' ἄν, φρόνημα μὲν νηνέμου γαλάνας

Ἀκασκαῖον δ' ἄγαλμα πλούτου,
 Μαλθακὸν ὁμμάτων βέλος,
 Δηξίθυμον ἔρωτος ἄνθος.
 Παρακλίνασ' ἐπέκρανεν δὲ γάμου πικρὰς τελευτάς,
 Δύσεδρος καὶ δυσόμιλος,
 Συμένα Πριαμίδαισι,
 Πομπᾷ Διὸς ξενίου,
 Νυμφόκλαυτος Ἑριννύς.

685

690

Ἀντιστροφή γ'.

Παλαίφατος δ' ἐν βροτοῖς γέρων λόγος
 Τέτυκται, “ μέγαν τελεσθέντα φωτὸς ὄλβον
 Τεκνοῦσθαι, μηδ' ἄπαιδα θνήσκειν ·
 Ἐκ δ' ἀγαθᾶς τύχας γένει
 Βλαστάνειν ἀκόρεστον οἷζύν.”
 Δίχα δ' ἄλλων μονόφρων εἰμί · τὸ δυσσεβὲς γὰρ
 ἔργον
 Μετὰ μὲν πλείονα τίκτει,
 Σφετέρᾳ δ' εἰκότα γέννα.
 Οἴκων γὰρ εὐθυδίκων
 Καλλίπαις πότιμος αἰεῖ.

695

700

Στροφή δ'.

Φιλεῖ δὲ τίκτειν ὕβρις μὲν παλαιὰ νεά-
 ζουσιν ἐν κακοῖς βροτῶν ὕβριν
 Τότ' ἢ τόθ', ὅτε τὸ κύριον μόλη, φασκότον
 Δαίμονά τε τὸν ἄμαχον, ἀπόλεμον, ἀνίερον,
 Θράσος μελαίνας μελάθροισιν Ἄτας,
 Εἰδομέναν τοκεῦσιν.

705

Ἀντιστροφή δ'.

Δίκα δὲ λάμπει μὲν ἐν δυσκάπνοις δώμασιν·

τὸν δ' ἐναΐσιμον τίει βίον.

710

Τὰ χρυσόπαστα δ' ἰδὲ θλασὺν πίνω χερῶν παλιν-
τρόποις

Ὅμμασι λιποῦσ', ὅσια προσέβα, δύναιμι οὐ
Σέβουσα πλούτου παράσημον αἶνω·

Πᾶν δ' ἐπὶ τέρμα νωμᾶ.

Ἄγε δὴ, βασιλεῦ,

715

Τροίας πολίπορθ', Ἀτρέως γένεθλον,

Πῶς σε προσείπω, πῶς σε σεβίζω,

Μήθ' ὑπεράρας, μήθ' ὑποκάμψας

Καιρὸν χάριτος;

Πολλοὶ δὲ βροτῶν τὸ δοκεῖν εἶναι

720

Προτίουσι, δίκην παραβάντες.

Τῷ δυσπραγοῦντι δ' ἐπιστενάχειν

Πᾶς τις ἔτοιμος· δῆγμα δὲ λύπης

Οὐδὲν ἔφ' ἥπαρ προσικνεῖται·

Καὶ ξυγχαίρουσιν ὁμοιοπρεπεῖς

725

Ἀγέλαστα πρόσωπα βιαζόμενοι.

Ὅστις δ' ἀγαθὸς προβατογνώμων,

Οὐκ ἔστι λαθεῖν ὄμματα φωτὸς,

Τὰ δοκοῦντ' εὐφρονος ἐκ διανοίας

Ὑδαρεῖ σαίνειν φιλότιτι.

730

Σὺ δέ μοι τότε μὲν στέλλων στράτιαν

Ἐλένης ἔνεκ', οὐ γάρ σ' ἐπικεύσω,

Κάρτ' ἀπομούσως ἦσθα γεγραμμένος·

Οὐδ' εὖ πραπίδων οἶακα νέμων,

Θράσος ἔκούσιον

735

Ἄνδράσι θνήσκουσι κομίζων.

Νῦν δ' οὐκ ἀπ' ἄκρας φρενὸς, οὐδ' ἀφίλως

Εὐφρων τις πόνος εὖ τελέσασι.

Γνώσει δὲ χρόνῳ διαπενθόμενος

Τόν τε δικαίως καὶ τὸν ἀκαίρως

740

Πόλιν οἰκουροῦντα πολιτῶν.

ΑΓΑΜΕΜΝΩΝ.

Πρῶτον μὲν Ἄργος καὶ θεοὺς ἐγχωρίους

Δίκη προσειπεῖν, τοὺς ἔμοι μεταιτίους

Νόστου, δικαίων θ' ὧν ἐπραξάμην πόλιν

Πριάμουν· δίκας γὰρ οὐκ ἀπὸ γλώσσης θεοὶ

745

Κλύοντες, ἀνδροθνήτας Ἰλίου φθοράς

Ἔς αἵματηρὸν τεῦχος οὐ διχορρόπως

Ψήφους ἔθεντο· τῷ δ' ἐναντίῳ κύτει

Ἐλπίς προσήει χειρὸς οὐ πληρουμένῃ.

Καπνῷ δ' ἄλοῦσα νῦν ἔτ' εὖσημος πόλις.

750

Ἄτης θύελλαι ζῶσι· συνθνήσκουσα δὲ

Σποδὸς προπέμπει πίνοντας πλούτου πνοάς.

Τούτων θεοῖσι χρὴ πολύμνηστον χάριν

Τίνειν· ἐπείπερ καὶ πάγας ὑπερκότους

Ἐφραξάμεσθα, καὶ γυναικὸς οὐνεκα

755

Πόλιν διημάθουνεν Ἀργεῖον δάκος,

Ἴππου νεοσσὸς, ἀσπιδησιτρόφος λεῶς,

Πήδημ' ὀρούσας ἀμφὶ Πλειάδων δύσιν·

Ἵπερθορῶν δὲ πύργον ὤμησης λέων,

Ἄδην ἔλειξεν αἵματος τυραννικοῦ.

760

Θεοῖς μὲν ἐξέτεινα φροῖμιον τόδε·

Τὰ δ' ἔς τὸ σὸν φρόνημα, μίμνημαι κλύων.

Καὶ φημί ταῦτά καὶ συνήγορόν μ' ἔχεις.

Παύροις γὰρ ἀνδρῶν ἐστι συγγενὲς τόδε,
 Φίλον τὸν εὐνυχοῦντ' ἄνευ φθόνου σέβειν. 765
 Δύσφρων γὰρ ἰὸς καρδίαν προσήμενος,
 Ἄχθος διπλοῖζει τῷ πεπαμένῳ νόσον.
 Τοῖς τ' αὐτὸς αὐτοῦ πῆμασιν βαρύνεται,
 Καὶ τὸν θυραῖον ὄλβον εἰσορῶν στένει.
 Εἰδὼς λέγοιμ' ἄν — εὖ γὰρ ἐξεπίσταμαι — 770
 Ὀμιλίας κάτιοπτρον, εἰδῶλον σκιᾶς,
 Δοκοῦντας εἶναι κάρτα πρενμενεῖς ἐμοί.
 Μόνος δ' Ὀδυσσεὺς, ὅσπερ οὐχ ἐκὼν ἔπλει,
 Ζευχθεὶς ἔιοιμος ἦν ἐμοὶ σειραφόρος.
 Εἴτ' οὖν θανόντος, εἴτε καὶ ζῶντος πέρι 775
 Λέγω · τὰ δ' ἄλλα, πρὸς πόλιν τε καὶ θεοὺς,
 Κοινὸν ἀγῶνας θέντες ἐν πανηγύρει,
 Βουλευσόμεσθα · καὶ τὸ μὲν καλῶς ἔχον,
 Ὅπως χρονίζον εὖ μενεῖ, βουλευτέον.
 Ὅτι δὲ καὶ δεῖ φαρμάκων παιωνίων, 780
 Ἦτοι κέαντες, ἢ τεμόντες εὐφρόνως,
 Πειρασόμεσθα πῆματος τρέψαι νόσον.
 Νῦν δ' ἐς μέλαθρα καὶ δόμους ἐφεστίους
 Ἐλθὼν, θεοῖσι πρῶτα δεξιώσομαι,
 Οἵπερ πρόσω πέμψαντες, ἤγαγον πάλιν. 785
 Νίκη δ' ἐπέπερ ἔσπετ', ἐμπέδως μένοι.

ΚΛΕΥΤΑΙΜΝΗΣΤΡΑ.

Ἄνδρες πολῖται, πρέσβος Ἀργείων τόδε,
 Οὐκ αἰσχυνοῦμαι τοὺς φιλόνορας τρόπους
 Λέξαι πρὸς ὑμᾶς · ἐν χρόνῳ δ' ἀποφθίνει
 Τὸ τάρος ἀνθρώποισιν · οὐκ ἄλλων πάρα 790
 Μαθοῦς, ἐμαυτῆς δύσφορον λέξω βίον,

Τοσόνδ', ὅσον περ οὗτος ἦν ὑπ' Ἰλίου. +
 Τὸ μὲν γυναιῖκα πρῶτον ἄρσενος δίχα
 Ἦσθαι δόμοις ἔρημον, ἔκπαγλον κακὸν,
 Πολλὰς κλύουσαν κληδόνας παλιγκότους. 735
 Καὶ τὸν μὲν ἦκειν, τὸν δ' ἐπείσφerein κακοῦ
 Κάκιον ἄλλο πῆμα, λάσκοντας δόμοις.
 Καὶ τραυμάτων μὲν εἰ τόσων ἐτύγγανεν
 Ἀνὴρ ὁδ', ὡς πρὸς οἶκον ὠχετεύετο
 Φάτις, τέτρωται δικτύου πλέω λέγειν. 800
 Εἰ δ' ἦν τεθνηκώς, ὡς ἐπλήθυνον λόγοι,
 Τρισώματός τ' ἄν Γηρυὼν ὁ δεύτερος
 Πολλὴν ἄνωθεν, τὴν κάτω γὰρ οὐ λέγω,
 Χθονὸς τρίμοιρον χλαῖναν ἐξηύχει λαβών,
 Ἀπαξ ἐκάστῳ καίθανων μορφώματι. 805
 Τοιῶνδ' ἕκατι κληδόνων παλιγκότων,
 Πολλὰς ἄνωθεν ἀρτάνας ἐμῆς δέξης
 Ἐλυσαν ἄλλοι πρὸς βίαν λελημμένης.
 Ἐκ τῶνδ' ἐκαστὸς παῖς ἐνθάδ' οὐ παρὰ στατεῖ,
 Ἐμῶν τε καὶ σῶν κύριος πιστωμάτων, 810
 Ὡς χρῆν, Ὀρέστης· μηδὲ θαυμάσης τόδε.
 Τρέφει γὰρ αὐτὸν εὐμενῆς δορυξενος
 Σιρόφιος ὁ Φωκεύς, ἀμφίλεκτα πῆματα
 Ἐμοὶ προφρωνῶν, τὸν θ' ὑπ' Ἰλίου σέθεν
 Κίνδυνον, εἴ τε δημόθρους ἀναρχία 815
 Βουλὴν καταρῥύπειεν, ὥστε σύγγονον
 Βροτοῖσι, τὸν πεσόντα λακτίσαι πλέον.
 Τοιάδε μέντοι σκῆψις οὐ δόλον φέρει.
 Ἐμοιγε μὲν δὴ κλαυμάτων ἐπίσσυτοι
 Πηγαὶ κατεσβήκασιν, οὐδ' ἐνι σταγῶν. 820

Ἐν ὀψικοίτοις δ' ὄμμασιν βλάβας ἔχω,
 Τὰς ἀμφὶ σοὶ κλαίουσα λαμπτηρουχίας
 Ἀιημελήτους αἰέν· ἐν δ' ὀνειράσιν
 Λεπταῖς ὑπαὶ κώνωπος ἐξηγειρόμην
 Ριπαῖσι θωῦσσοντος, ἀμφὶ σοὶ πάθη 825
 Ὅρῳσα πλείω τοῦ ξυνεύδοντος χρόνον.
 Νῦν ταῦτα πάντα τλᾶσ', ἀπενθήτω φρενὶ
 Λέγοιμ' ἂν ἄνδρα τόνδε, τῶν σταθμῶν κύνα,
 Σωτήρα ναὸς πρότονον, ὑψηλῆς στέγης
 Στυλὸν ποδῆρη, μονογενὲς τέκνον πατρὶ, 830
 Καὶ γῆν φανείσαν ναυτίλοις παρ' ἐλπίδα,
 Κάλλιστον ἡμᾶρ εἰσιδεῖν ἐκ χείματος,
 Ὅδοιπόρῳ διψῶντι πηγαῖον ῥέος.
 Τερπνὸν δὲ τὰναγκαῖον ἐκφυγεῖν ἅπαν.
 Τοιοῖσδέ τοί νιν ἀξιώ προσφθέγμασιν. 835
 Φθόνος δ' ἀπέστιν· πολλὰ γὰρ τὰ πρὶν κακὰ
 Ἦναιχόμεσθα· νῦν δέ μοι, φίλον κάρα,
 Ἐκβαῖν' ἀπήνης τῆσδε, μὴ χαμαι τιθεῖς
 Τὸν σὸν πόδ', ὦναξ, Ἰλίου πορθήτορα.
 Δμωαί, τί μέλλεθ', αἷς ἐπέσταλται τέλος 840
 Πέδον κελεύθου στρωσσύναι πετάσμασιν;
 Εὐθύς γενέσθω πορφυρόστροφτος πόρος
 Ἐς δῶμ' ἄελπτον ὥς ἂν ἡγῆται δίκη.
 Τὰ δ' ἄλλα φροντὶς οὐχ ὕπνῳ νικωμένη
 Θήσει δικαίως σὺν θεοῖς εἵμαρμένα. 845

ΑΓΑΜΕΜΝΩΝ.

Αἰήδας γένεθλον, δωμάτων ἐμῶν φύλαξ,
 Ἀπουσία μὲν εἶπας εἰκότως ἐμῇ·
 Μακρὰν γὰρ ἐξέτεινας· ἀλλ' ἐναισίμῳς

Αἰνεῖν, παρ' ἄλλων χρηὴ τόδ' ἔρχεσθαι γέρας.

Καὶ τᾶλλα μὴ γυναικὸς ἐν τρόποις ἐμὲ 850

Ἐβρυνε, μηδὲ βαρβάρου φωτὸς δίκην,

Χαμαιπειτὲς βόαμα προσχάνης ἐμοί,

Μηδ' εἴμασι στρώσας' ἐπίφθονον πόρον

Τίθει· θεοὺς τοι τοῖσδε τιμαλφεῖν χρεῶν·

Ἐν ποικίλοις δὲ θνητὸν ὄντα κάλλεσιν 855

Βαίνειν, ἐμοὶ μὲν οὐδαμῶς ἄνευ φόβου.

Λέγω κατ' ἄνδρα, μὴ θεὸν, σέβειν ἐμέ.

Χωρὶς ποδοπήστρων τε καὶ τῶν ποικίλων

Κληδὼν αὐτεῖ· καὶ τὸ μὴ κακῶς φρονεῖν,

Θεοῦ μέγιστον δῶρον· ὀλβίσαι δὲ χρηὴ 860

Βίον τελευτήσαντι' ἐν εὐεστοῖ φιλῇ.

Εἰ πάντα δ' ὥς πράσσοιμεν, εὐθαρσῆς ἐγώ.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Καὶ μὴν τόδ' εἶπε μὴ παρὰ γνώμην ἐμοί.

ΑΓΑΜΕΜΝΩΝ.

Γνώμην μὲν ἴσθι μὴ διαφθεροῦντ' ἐμέ.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Ἡὔξω θεοῖς δείσας τιν' ὧδ' ἔρδειν τάδε ; 865

ΑΓΑΜΕΜΝΩΝ.

Εἴπερ τις, εἰδὼς γ' εὖ τόδ' ἐξεῖπον τέλος.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Τί δ' ἂν δοκεῖ σοι Πρίαμος εἰ τὰδ' ἤνυσεν ;

ΑΓΑΜΕΜΝΩΝ.

Ἐν ποικίλοις ἂν κάρτα μοι βῆναι δοκεῖ.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Μή νυν τὸν ἀνθρώπειον αἰδεσθῆς ψόγον.

ΑΓΑΜΕΜΝΩΝ.

Φήμη γε μέντοι δημόθρους μέγα σθένει.

870

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Ὅ δ' ἀφθόνητός γ' οὐκ ἐπίζηλος πέλει.

ΑΓΑΜΕΜΝΩΝ.

Οὗτοι γυναικός ἐστιν ἱμείρειν μάχης.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Τοῖς δ' ὀλβίοις γε καὶ τὸ νικᾶσθαι πρέπει.

ΑΓΑΜΕΜΝΩΝ.

Ἢ καὶ σὺ νίκην τήνδε δήριος τίεις ;

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Πιθοῦ κρᾶτος μέντοι πάρες γ' ἐκὼν ἐμοί.

875

ΑΓΑΜΕΜΝΩΝ.

Ἀλλ' εἰ δοκεῖ σοι ταῦθ', ὑπαί τις ἀρβύλας

Λύοι τάχος πρόδουλον ἔμβασιν ποδὸς,

Σὺν ταῖσδέ μ' ἔμβαίνονθ' ἀλουργέσιν, θεῶν

Μή τις πρόσσωθεν ὀμματος βάλοι φθόνος.

Πολλὴ γὰρ αἰδὼς δωματοφθορεῖν ποσὶν

880

Φθείροντα πλοῦτον ἀργυρωνήτους θ' ὑφάς.

Τούτων μὲν οὕτω · τὴν ξένην δὲ πρενμενῶς

Τήνδ' ἐσκόμιζε · τὸν κρατοῦντα μαλθακῶς,

Θεὸς πρόσσωθεν εὐμενῶς προσδέρεται.

Ἐκὼν γὰρ οὐδεὶς δουλίῳ χρῆται ζυγῷ.

885

Αὕτη δὲ πολλῶν χρημάτων ἐξαίρετον

Ἄνθος, στρατοῦ δώρημ', ἐμοὶ ξυνέσπετο.

Ἐπεὶ δ' ἀκούειν σοῦ κατέστραμμαι τάδε,

Εἴμ' ἐς δόμων μέλαθρα, πορφύρας πατῶν.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Ἔστιν θάλασσα, — τίς δέ νιν κατασβέσει ; —

890

Τρέφουσα πολλῆς πορφύρας ἰσάργυρον
 Κηκίδα παγκαίνιστον, εἰμάτων βαφάς.
 Οἶκος δ' ὑπάρχει τῶνδε σὺν θεοῖς, ἄναξ,
 "Εχειν · πένεσθαι δ' οὐκ ἐπίσταται δόμος.
 Πολλῶν πατησμών δ' εἰμάτων ἂν εὐξάμην, 895
 Δόμοισι προὔνεχθέντιος ἐν χρηστηρίοις,
 Ψυχῆς κόμιστρα τῆσδε μηχανωμένη.
 'Ρίζης γὰρ οὔσης, φυλλὰς ἔκειτ' ἐς δόμους,
 Σκιὰν ὑπερτείνασα σειρίου κυνός.
 Καὶ σοῦ μολόντιος δωματῖτιν ἐσίαν, 900
 Θάλλπος μὲν ἐν χειμῶνι σημαίνεις μολόν ·
 "Οταν δὲ τεύχη Ζεὺς γ' ἀπ' ὄμφακος πικρᾶς
 Οἶνον, τότ' ἤδη ψῦχος ἐν δόμοις πέλει,
 "Ανδρὸς τελείου δῶμ' ἐπιστρωφόμενον.
 Ζεῦ, Ζεῦ τέλειε, τὰς ἐμὰς εὐχὰς τέλει · 905
 Μέλοι δέ τοι σοὶ τῶνπερ ἂν μέλλης τελεῖν.

ΧΟΡΟΣ.

Στροφή α'.

Τίπτε μοι τόδ' ἐμπέδως
 Δεῖμα προστατήριον
 Καρδίας τερασκόπου ποτᾶται,
 Μαντιπολεῖ δ' ἀκέλευστος ἄμισθος ἀοιδά · 910
 Οὐδ' ἀποπτύσαι δίκαν
 Λυσκρίτων ὄνειράτων
 Θάρσος εὐπιθὲς ἵζει
 Φρενὸς φίλον θρόνον;
 Χρόνος ἔέ ται προμνησίων ξὺν ἐμβολαῖς 915
 Ψαμμίας ἀκάτας παρήβησεν, εἰθ' ὑπ' "Ιλιον
 "Ωρτο ναυβάτας στρατός.

Ἀντιστροφὴ α'.

Πεύθομαι δ' ἀπ' ὀμμαίων
 Νόστον, αὐτόμαρτυς ὦν.
 Τὸν δ' ἄνευ λύρας ὅμως ὑμῶδεῖ
 920 Θρηῖνον Ἑριννύος αὐτοδίδακτος ἔσωθεν
 Θυμὸς, οὐ τὸ πᾶν ἔχων
 Ἐλπίδος φίλον θράσος.
 Σπλάγχχνα δ' οὔτι ματᾶζει
 Πρὸς ἐνδίκους φρεσὶν
 925 Τελεσφόροις δίναις κυκλούμενον κέαρ.
 Εὐχομαι δ' ἀπ' ἐμᾶς τὸ πᾶν ἐλπίδος ψύθῃ πεσεῖν
 Ἐς τὸ μὴ τελεσφόρον.

Στροφή β'.

Μάλα γέ τοι δὴ τᾶς πολλᾶς ὑγιείας
 930 Ἀχόρεστον τέρμα· νόσος γὰρ αἰεὶ,
 Γείτων ὁμότοιχος ἐρείδει,
 Καὶ πότμος εὐθυπορῶν
 Ἀνδρὸς ἔπαισεν ἄφαντον ἔρμα.
 Καὶ τὸ μὲν πρὸ χρημάτων
 935 Κτησίων ὄκνος βαλὼν,
 Σφενδόνας ἀπ' εὐμέτρον,
 Οὐκ ἔδν πρόπας δόμος
 Πημονᾶς γέμων ἄγαν·
 Οὐδ' ἐπόντισε σκάφος.
 940 Πολλὰ τ' ἂν δόσις ἐκ Αἰὸς ἀμφιλα-
 φῆς τε καὶ ἐξ ἀλόκων ἐπετειᾶν
 Νῆστιν ὤλεσεν νόσον.

^{Ἀντιστροφή β'.}

Τὸ δ' ἐπὶ γᾶν ἄπαξ πεσὸν θανάσιμον, 945

Προπάροιθ' ἀνδρὸς μέλαν αἶμα τίς ἂν

Πάλιν ἀγκαλέσαιτ' ἐπαείδων ;

Ζεὺς δὲ τὸν ὀρθοδαῖ

Τῶν φθιμένων ἀνάγειν ἔπαυσεν.

Εἰ δὲ μὴ τεταγμένα 950

Μοῖρα μοῖραν ἐκ θεῶν

Εἶργε μὴ πλεον φέρειν,

Προφθάσασα καρδίαν

Γλῶσσα πάντ' ἂν ἐξέχει.

Νῦν δ' ὑπὸ σκότῳ βρέμει 955

Θυμαλγῆς τε, καὶ οὐδὲν ἐπελπομέ-

να ποτὲ καίριον ἐκτολυπεύσειν,

Ζωπυρουμένας φρενός.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Εἴσω κομίζου καὶ σύ · Κασάνδραν λέγω ·

Ἐπεὶ σ' ἔθηκε Ζεὺς ἀμηνίτως δόμοις 960

Κοινωνὸν εἶναι χερνίβων, πολλῶν μετὰ

Δούλων, σταθεῖσαν κτησίῳ βωμοῦ πέλας,

Ἐκβαιν' ἀπήνης τῆσδε · μηδ' ὑπερφρόνει.

Καὶ παῖδα γάρ τοί φασιν Ἀλκμήνης ποτὲ

Πραθέντα τλῆναι, καὶ ζυγῶν θιγεῖν βία. 965

Εἰ δ' οὖν ἀνάγκη τῆσδ' ἐπιρρέποι τύχης,

Ἀρχαιοπλούτων δεσποτῶν πολλὴ χάρις.

Οἳ δ' οὐ ποτ' ἐλπίσαντες ἤμησαν καλῶς,

Ὡμοί τε δούλοις πάντα, καὶ παρὰ στάθμην.

Ἐχεις παρ' ἡμῶν οἰάπερ νομίζεται. 970

ΧΟΡΟΣ.

Σοί τοι λέγουσα παύεται σαφῇ λόγον.
 Ἐντὸς δ' ἂν οὔσα μορσίμων αἰγρευμάτων,
 Πείθοι' ἄν, εἰ πείθοι' · ἀπειθοίης δ' ἴσως.

ΚΑΡΤΑΙΜΝΗΣΤΡΑ.

Ἄλλ' εἴπερ ἔστι μῆ, χελιδόνος δίκην,
 Ἀγνώτα φωνὴν βάρβαρον κεκτιμένην,
 Ἐσω φρενῶν λέγουσα πείθω νιν λόγῳ.

975

ΧΟΡΟΣ.

Ἐπου · τὰ λῶστα τῶν παρεσιώτων λέγει.
 Πείθου, λιποῦσα τόνδ' ἀμαξήρη θρόνον.

ΚΑΡΤΑΙΜΝΗΣΤΡΑ.

Οὔτοι θυραΐαν τῇδ' ἐμοὶ σχολὴ πάρα
 Τρίβειν · τὰ μὲν γὰρ ἐστίας μεσομφάλου
 Ἐστηκεν ἤδη μῆλα πρὸς σφαγὰς πυρὸς,
 Ὡς οὐ ποτ' ἐλπίσασι τήνδ' ἔξιν χάριν.
 Σὺ δ' εἴ τι θρόασεις τῶνδε, μὴ σχολὴν τίθει.
 Εἰ δ' ἀξυνήμων οὔσα μὴ δέχει λόγον,
 Σὺ δ' ἀντὶ φωνῆς φράζε καρβάνῳ χερσί.

980

985

ΧΟΡΟΣ.

Ἐρμηνέως ἔοικεν ἢ ξένη τοροῦ
 Δεῖσθαι · τρόπος δὲ θηρὸς ὡς νεαιρέτου.

ΚΑΡΤΑΙΜΝΗΣΤΡΑ.

Ἡ μαίνεται γε καὶ κακῶν κλύει φρενῶν,
 Ἥτις λιποῦσα μὲν πόλιν νεαίρετον
 Ἦκει · χαλινὸν δ' οὐκ ἐπίστανται φέρειν,
 Πρὶν αἵματηρὸν ἔξαφρίζεσθαι μένος.
 Οὐ μὴν πλέω ῥίψας ἀτιμωθήσομαι.

990

ΧΟΡΟΣ.

Ἐγὼ δ', ἐποικτεῖρω γάρ, οὐ θυμώσομαι.
 Ἴθ', ὦ τάλαινα, τόνδ' ἐξημώσας ὄχον,
 Εἴκουσ' ἀνάγκη τῇδε καίνισον ζυγόν.

995

ΚΑΣΑΝΔΡΑ.

Στροφή α'.

Ὅτοτοτοτοῖ ποποῖ δᾶ.

Ἀπόλλον, Ἀπόλλον.

ΧΟΡΟΣ.

Τί ταῦτ' ἀνωτότυξας ἀμφὶ Λοξίου;
 Οὐ γὰρ τοιοῦτος, ὥστε θρηνητοῦ τυχεῖν.

ΚΑΣΑΝΔΡΑ.

Ἀντιστροφή α'.

Ὅτοτοτοτοῖ ποποῖ δᾶ.

1000

Ἀπόλλον, Ἀπόλλον.

ΧΟΡΟΣ.

Ἡ δ' αὖτε δυσφημοῦσα τὸν θεὸν καλεῖ
 Οὐδὲν προσήκοντ' ἐν γόοις παραστατεῖν.

ΚΑΣΑΝΔΡΑ.

Στροφή β'.

Ἀπολλον, Ἀπολλον,

Ἀγυιᾶτ' ἀπόλλων ἐμός.

1005

Ἀλώλεσας γὰρ οὐ μόλις τὸ δεύτερον.

ΧΟΡΟΣ.

Χρήσειν ἔοικεν ἀμφὶ τῶν αὐτῆς κακῶν.
 Μένει τὸ θεῖον δουλίᾳ παρὸν φρενί.

ΚΑΣΑΝΔΡΑ.

Ἀντιστροφή β'.

Ἀπολλον, Ἀπολλον,

Ἄγνιᾱτ' ἀπόλλων ἐμός. 1010

Ἄ ποῖ ποτ' ἤγαγές με; πρὸς ποίαν στέγην;

ΧΟΡΟΣ.

Πρὸς τὴν Ἀτρειδῶν· εἰ σὺ μὴ τόδ' ἐννοεῖς,

Ἐγὼ λέγω σοι· καὶ τὰδ' οὐκ ἐρεῖς ψύθῃ.

ΚΑΣΑΝΔΡΑ.

Ἄ ᾶ.

Στροφή γ'.

Μισόθρον μὲν οὖν· πολλὰ συνίστορα 1015

Ἀυτοφόνα τε κακὰ, κάρταναι

Ἄνδρὸς σφαγεῖον καὶ πέδον ῥαντήριον.

ΧΟΡΟΣ.

Ἔοικεν εὖρις ἢ ξένη κυνὸς δίκην

Εἶναι, ματεύει δ' ὧν ἀνευρήσει φόνον.

ΚΑΣΑΝΔΡΑ.

Ἀντιστροφή γ'.

Μαρτυρίοισι γὰρ τοῖσδ' ἐπιπείθομαι· 1020

Κλαιόμενα τάδε βρέφη σφαγὰς,

Ἄοπτάς τε σάρκας πρὸς πατρὸς βεβρωμένας.

ΧΟΡΟΣ.

Ἦ μὴν κλέος σοῦ μαντικὸν πεπυσμένοι

Ἦισμεν· προφήτας δ' οὔτινας μαστεύομεν.

ΚΑΣΑΝΔΡΑ.

Στροφή δ'.

Ἰὼ ποποῖ, τί ποτε μῆδεται; 1025

Τί τόδε νέον ἄχος μέγα

Μέγ' ἐν δόμοισι τοῖσδε μῆδεται κακὸν

Ἄφερτον φίλοισι,

Ἀυσίατον; ἀλλὰ δ' ἐκὰς ἀποστατεῖ.

ΧΟΡΟΣ.

Τούτων ἄϊδρίς εἰμι τῶν μαντευμάτων. 1030
Ἐκεῖνα δ' ἔγνων · πᾶσα γὰρ πόλις βοᾷ.

ΚΑΣΑΝΔΡΑ.

Ἀντιστροφή δ'.

Ἰὼ τάλαινα, τόδε γὰρ τελεῖς ;
Τὸν ὁμοδέμνιον πόσιν
Λουτροῖσι φαιδρύνασα ; πῶς φράσω τέλος ;
Τάχος γὰρ τόδ' ἔσται. 1035
Προτείνει δὲ χεὶρ ἐκ χερὸς ὀρεγομένα.

ΧΟΡΟΣ.

Οὐπω ξυνῆκα · νῦν γὰρ ἐξ αἰνιγμάτων
Ἐπαργέμοισι θεσφάτοις ἀμηχανῶ.

ΚΑΣΑΝΔΡΑ.

Στροφή ε'.

Ἐ, ἔ, παπαῖ, παπαῖ, τί τόδε φαίνεται ;
Ἡ δίκτυόν τί γ' Ἰδίου ; 1040
Ἀλλ' ἄρκυς ἢ ξύνεννος, ἢ ξυναιτία
Φόνου · στάσις δ' ἀκόρετος γένει
Κατολολυξάτω θύματος λευσίμον.

ΧΟΡΟΣ.

Ποίαν Ἐριννὺν τήνδε δώμασιν κέλει
Ἐπορθιάζειν ; οὐ με φαιδρύνει λόγος. 1045
Ἐπὶ δὲ καρδίαν ἔδραμε κροκοβαφῆς
Σταγῶν, ἅτε καιρία πτώσιμος
Ξυνανύτει βίου δύντος αὐγαῖς.
Ταχεῖα δ' ἅτα πέλει.

ΚΑΣΑΝΔΡΑ.

Ἀντιστροφή ε'.

Ἄ ἄ · ἰδού, ἰδού · ἀπεχε τῆς βοῆς 1050

Τὸν ταῦρον • ἐν πέπλοισι
Μελαγκέρων λαβοῦσα μηχανήματι
Τύπτει • πιτνεῖ δ' ἐνύδρῳ τεύχει.
Δολοφόνου λέβητος τύχαν σοὶ λέγω.

ΧΟΡΟΣ.

Οὐ κομπάσαιμ' ἂν θεσφάτων γνώμων ἄκρος 1055
Εἶναι, κακῷ δέ τῳ προσεικάζω τάδε.
Ἀπὸ δὲ θεσφάτων τίς ἀγαθὰ φάτις
Βροτοῖς τέλλεται; κακῶν γὰρ διαὶ
Πολυεπεῖς τέχναι θεσπιῶδοι
Φόβον φέρουσιν μαθεῖν. 1060

ΚΑΣΑΝΔΡΑ.

Στροφή 5'.

Ἰὼ, ἰὼ, ταλαίνας κακόποτμοι τύχαι.
Τὸ γὰρ ἐμὸν θροῶ πάθος ἐπεγχεάσα.
Ποῖ δὴ με δεῦρο τὴν τάλαιναν ἤγαγες;
Οὐδέν ποτ' εἰ μὴ ξυνθανομένην • τί γάρ;

ΧΟΡΟΣ.

Φρενομανῆς τις εἴ θεοφόρητος, ἀμφὶ δ' αὐτᾶς
θροεῖς 1065

Νόμον ἄνομον, οἷά τις ξουθαῖ
Ἀκόρετος βοᾷς, φρεῦ, ταλαίνας φρεσὶν
Ἴνυν Ἴνυν στένουσ' ἀμφιθαλῇ κακοῖς
Ἀηδῶν βίον.

ΚΑΣΑΝΔΡΑ.

Ἀντιστροφή 5'.

Ἰὼ, ἰὼ, λιγείας ἀηδόνας μόρον • 1070
Πτεροφόρον δέμας γάρ οἱ περιβάλλοντο
Θεοὶ γλυκύν τ' αἰῶνα κλαυμάτων ἄτερ.

Ἐμοὶ δὲ μίμνει σχισμὸς ἀμφήκει δορί.

ΧΟΡΟΣ.

Πόθεν ἐπισσύτους θεοφίρους τ' ἔχεις ματαίους
δύας,

Τὰ δ' ἐπίφοβα δυσφάτω κλαγγᾷ 1675
Μελοτυπεῖς, ὁμοῦ τ' ὀρθίοις ἐν νόμοις ;
Πόθεν ὄρους ἔχεις θεσπεσίας ὁδοῦ
Κακοῤῥήμονας ;

ΚΑΣΑΝΔΡΑ.

Στροφή ζ.

Ἰὼ γάμοι, γάμοι Πάριδος ὀλέθριοι φίλων.

Ἰὼ Σκαμάνδρου πάτριον ποτόν. 1680

Τότε μὲν ἀμφὶ σὰς αἰόνας τάλαιν' ἡννιτόμαν τροφαῖς·

Νῦν δ' ἀμφὶ Κωκυτόν τε κάχερουσίους

Ὅχθους ἔοικα θεσπιωδήσειν τάχα.

ΧΟΡΟΣ.

Τί τόδε τορὸν ἄγαν ἔπος ἐφημίσω,

Νεογνὸς ἀνθρώπων μάθοι· 1685

Πέπληγμαι δ' ὅπως δήγματι φοινίῳ,

Λυσαλγεῖ τύχα μινυρὰ θρεομένας,

Θαύματ' ἔμοι κλύειν.

ΚΑΣΑΝΔΡΑ.

Ἀντιστροφή ζ.

Ἰὼ πόνοι, πόνοι πόλεος ὀλομένας τὸ πᾶν.

Ἰὼ πρόπυργοι θυσίαι πατρὸς 1690

Πολυκανεῖς βοιωτῶν ποιονόμων· ἄκος δ' οὐδὲν
ἐπήρκεσαν,

Τὸ μὴ ἥλιν μὲν ὥσπερ οὖν ἔχει πάθειν.

Ἐγὼ δὲ θερμόνους τάχ' ἐν πέδῳ βαλῶ.

ΧΟΡΟΣ.

Ἐπόμενα προτέροισι τὰδ' ἐφημίσω.

Καί τίς σε κακοφρονῶν τίθη-

1095

σι δαίμων ὑπερβαρῆς ἐμπιτνῶν,

Μελίξιν πάθη γοερὰ θανατοφόρα ·

Τέρμα δ' ἀμυχανῶ.

ΚΑΣΑΝΔΡΑ.

Καὶ μὴν ὁ χρησιμὸς οὐκέτ' ἐκ καλυμμάτων

Ἔσται δεδορκῶς, νεογάμου νύμφης δίκην ·

1100

Λαμπρὸς δ' ἔοικεν ἡλίου πρὸς ἀντολὰς,

Πνέων ἐσήξιν, ὥστε κύματος δίκην

Κλύζειν πρὸς αὐγὰς τοῦδε πῆματος πολὺ

Μεῖζον · φρενῶσω δ' οὐκέτ' ἐξ αἰνιγμάτων.

Καὶ μαρτυρεῖτε συνδρόμῳ ἔχνος κακῶν

1105

Ῥινηλατιούση τῶν πάλαι πεπραγμένων.

Τὴν γὰρ στέγην τήνδ' οὐποτ' ἐκλείπει χορὸς

Σύμφθογγος, οὐκ εὐφρωνος · οὐ γὰρ εὖ λέγει.

Καὶ μὴν πεπωκὼς γ', ὥς θρασύνεσθαι πλέον,

Βρότειον αἶμα κῶμος ἐν δόμοις μένει,

1110

Δύσπεμπτος ἔξω, συγγόνων Εἰριννύων.

Ῥυνοῦσι δ' ὕμνον δώμασι προσήμεναι

Πρώταρχον ἄτην · ἐν μέρει δ' ἀπέπτυσαν

Εὐνὰς ἀδελφοῦ, τῷ πατοῦντι δυσμενεῖς.

Ἡμαρτον, ἣ τηρῶ τι τοξότης τις ὥς ;

1115

Ἡ ψευδόμαντις εἰμι θυροκόπος φλῆδων ;

Ἐκμαρτύρησον προὔμους τό μ' εἰδέναι

Λόγῳ παλαιὰς τῶνδ' ἁμαρτίας δόμων.

ΧΟΡΟΣ.

Καὶ πῶς ἂν ὄρχος, πῆγμα γενναίως παγὲν,

Παιώνιον γένοιτο ; θαυμάζω δέ σου, 1120
 Πόντου πέραν τραφεῖσαν ἀλλόθρουν πόλιν
 Κυρεῖν λέγουσαν, ὥσπερ εἰ παρεσιάτεις.

ΚΑΣΑΝΔΡΑ.

Μάντις μ' Ἀπόλλων τῷδ' ἐπέστησεν τέλει.

ΧΟΡΟΣ.

Μῶν καὶ θεός περ ἡμέρῳ πεπληγμένος ;

ΚΑΣΑΝΔΡΑ.

Προτοῦ μὲν αἰδῶς ἦν ἔμοι λέγειν τάδε. 1125

ΧΟΡΟΣ.

Ἀβρύνεται γὰρ πᾶς τις εὖ πράσσων πλέον.

ΚΑΣΑΝΔΡΑ.

Ἄλλ' ἦν παλαιστῆς κάρτ' ἔμοι πνέων χάριν.

ΧΟΡΟΣ.

Ἦ καὶ τέκνων εἰς ἔργον ἡλθετον νόμῳ ;

ΚΑΣΑΝΔΡΑ.

Ξυναινέσασα Λοξίαν ἐψευσάμην.

ΧΟΡΟΣ.

Ἦδη τέχναισιν ἐνθέοις ἡρημένη ; 1130

ΚΑΣΑΝΔΡΑ.

Ἦδη πολίταις πάντ' ἐθέσπιζον πάθη.

ΧΟΡΟΣ.

Πῶς δῆτ' ἄνατος ἦσθα Λοξίου κότῳ ;

ΚΑΣΑΝΔΡΑ.

Ἐπειθον οὐδέν' οὐδέν, ὥς τάδ' ἡμπλακον.

ΧΟΡΟΣ.

Ἡμῖν γε μὲν δὴ πιστὰ θεσπίζειν δοκεῖς.

ΚΑΣΑΝΔΡΑ.

Ἰοῦ, ἰού, ὦ ὦ κακά.

1135

Ὑπ' αὖ με δεινὸς ὀρθομαντείας πόνος
 Στροβεῖ, ταράσσων φροϊμίους δυσφροϊμίους.
 Ὅρᾳτε τοῦσδε τοὺς δόμοις ἐφημένους
 Νέους, ὀνείρων προσφερεῖς μορφώμασιν ;
 Παῖδες θανόντες ὥσπερ εἰ πρὸς τῶν φίλων, 1140
 Χεῖρας κρεῶν πλήθοντες οἰκείας βορᾶς,
 Σὺν ἐντέροις τε σπλάγχν', ἐποίκτιστον γέμος,
 Πρέπουσ' ἔχοντες, ὧν πατὴρ ἐγεύσατο.
 Ἐκ τῶνδε ποινὰς φημι βουλεύειν τινὰ
 Λέοντ' ἀναλκιν ἐν λέχει στρωφώμενον 1145
 Οἰκουρὸν, οἷμοι, τῷ μολόντι δεσπότη
 Ἐμῷ · φέρειν γὰρ χρὴ τὸ δούλιον ζυγόν.
 Νεῶν τ' ἑπαρχος Ἰλίου τ' ἀναστάτης
 Οὐκ οἶδεν οἷα γλῶσσα μισητῆς κυνὸς
 Λέξασα, κᾶκτείνασα φαιδρόνους, δίκην 1150
 Ἄτης λαθραίου, τεύξεται κακῇ τύχῃ.
 Τοιαῦτα τολμᾷ · θῆλυς ἄρσενος φονεὺς
 Ἔστιν · τί νιν καλοῦσα δυσφιλὲς δάκος,
 Τύχοιμ' ἄν ; ἀμφίσβαιναν, ἣ Σκύλλαν τινὰ
 Οἰκοῦσαν ἐν πέτραισι, ναυτίλων βλάβην, 1155
 Θύουσαν Ἄιδου μητέρ', ἄσπονδόν τ' Ἄρη
 Φίλοις πνέουσαν ; ὧς δ' ἐπωλολύξατο
 Ἡ παντότολμος, ὥσπερ ἐν μάχης τροπῇ ·
 Δοκεῖ δὲ χαίρειν νοστήμῳ σωτηρίᾳ.
 Καὶ τῶνδ' ὅμοιον εἴ τι μὴ πείθω · τί γάρ ; 1160
 Τὸ μέλλον ἤξει · καὶ σύ μ' ἐν τάχει παρῶν
 Ἄγαν γ' ἀληθόμαντιν, οἰκτεῖρας, ἐρεῖς.

ΧΟΡΟΣ.

Τὴν μὲν Θυέστου δαῖτα παιδεῖων κρεῶν

Ξυνῆκα καὶ πέφρικα · καὶ φόβος μ' ἔχει
 Κλύοντ' ἀληθῶς οὐδὲν ἐξηκασμένα. 1165
 Τὰ δ' ἄλλ' ἀκούσας ἐκ δρόμου πεσὼν τρέχω.

ΚΑΣΑΝΔΡΑ.

Ἀγαμέμνονός σέ φημ' ἐπόψεσθαι μόρον.

ΧΟΡΟΣ.

Εὐφημον, ὦ τάλαινα, κοίμησον στόμα.

ΚΑΣΑΝΔΡΑ.

Ἄλλ' οὔτι Παιῶν τῷδ' ἐπιστιατεῖ λόγῳ.

ΧΟΡΟΣ.

Οὐκ, εἴπερ ἔσται γ' · ἀλλὰ μὴ γένοιτό πως. 1170

ΚΑΣΑΝΔΡΑ.

Σὺ μὲν κατεύχει, τοῖς δ' ἀποκτείνειν μέλει.

ΧΟΡΟΣ.

Τίνος πρὸς ἀνδρὸς τοῦτ' ἄγος πορσύνεται ;

ΚΑΣΑΝΔΡΑ.

Ἡ κάρτ' ἄρ' αὖ παρεσκόπεις χρησμῶν ἐμῶν.

ΧΟΡΟΣ.

Τοῦ γὰρ τελοῦντος οὐ ξυνῆκα μηχανήν.

ΚΑΣΑΝΔΡΑ.

Καὶ μὴν ἄγαν γ' Ἑλλήν' ἐπίσταμαι φάτιν. 1175

ΧΟΡΟΣ.

Καὶ γὰρ τὰ πυθόκραντα · δυσμαθῇ δ' ὄμως.

ΚΑΣΑΝΔΡΑ.

Παπαῖ, οἷον τὸ πῦρ · ἐπέρχεται δέ μοι.

Ὅτοτοῖ, Λύκει' Ἀπολλων, οἷ ἐγὼ, ἐγὼ.

Αὕτη δίπους λέαινα συγκοιμωμένη

Λύκῳ, λέοντος εὐγενοῦς ἀπουσία,

1180

Κτενεῖ με τὴν τάλαιναν · ὥς δὲ φάρμακον

Τεύχουσα κάμοῦ μισθὸν ἐνθήσει κότῳ
 Ἐπεύχεται, θήγουσα φωτὶ φάσγανον,
 Ἐμῆς ἀγωγῆς ἀντιτίσασθαι φόνον.
 Τί δῆτ' ἐμαντῆς καταγέλωτ' ἔχω τάδε, 1185
 Καὶ σκῆπτρα καὶ μαντεῖα περὶ δέσρῃ στέφῃ ;
 Σὲ μὲν πρὸ μοίρας τῆς ἐμῆς διαφθερῶ .
 Ἴτ' ἐς φθόρον πεσόντα, ἐγὼ δ' ἅμ' ἔπομαι .
 Ἀλλῇν τιν' αἶτην ἀντ' ἐμοῦ πλουτίζετε.
 Ἰδού δ' Ἀπόλλων αὐτὸς ἐκδύων ἐμὲ 1190
 Χρηστηρίαν ἐσθῆτ', ἐποπτεύσας δέ με
 Κὰν τοῖσδε κόσμοις καταγελωμένῃν μέγα
 Φίλων ὑπ' ἐχθρῶν οὐ διχορρόπως μάτην .
 Καλουμένη δὲ φοιτᾷς, ὥς ἀγύρτρια,
 Πτωχὸς, τάλαινα, λιμόθνης ἡνεσχόμην. 1195
 Καὶ νῦν ὁ μάντις μάντιν ἐκπράξας ἐμὲ
 Ἀπήγαγ' ἐς τοιάσδε θανασίμους τύχας.
 Βωμοῦ πατρῷου δ' ἀντ' ἐπίξηννον μένει,
 Θεσμῷ κοπέισης φοινίῳ προσφάγματι.
 Οὐ μὴν αἰτιοί γ' ἐκ θεῶν τεθνήξομεν. 1200
 Ἦξει γὰρ ἡμῶν ἄλλος αὖ τιμάδορος,
 Μητροκτόνον φίτυμα, ποινάτωρ πατρός .
 Φυγὰς δ' ἀλήτης τῆσδε γῆς ἀπόξενος
 Κάτεισιν, αἶτας τάσδε θριγκώσων φίλοις .
 Ὀμώμοται γὰρ ὄρκος ἐκ θεῶν μέγας, 1205
 Ἀξείν νιν ὑπτίασμα κειμένου πατρός.
 Τί δῆτ' ἐγὼ μέτοικος ὦδ' ἀναστένω,
 Ἐπεὶ τὸ πρῶτον εἶδον Ἰλίου πόλιν
 Πράξασαν ὥς ἔπραξεν, οἳ δ' εἶχον πόλιν,
 Οὕτως ἀπαλλάσσουσιν ἐν θεῶν κρίσει, 1210

Ἰοῦσα πράξω, τλήσομαι τὸ κατθανεῖν.
 Ἄιδου πύλας δὲ τάσδ' ἐγὼ προσεννέπω.
 Ἐπεύχομαι δὲ καιρίας πληγῆς τυχεῖν,
 Ὡς ἀσφάδαστος, αἱμάτων εὐθνησίμων
 Ἀπορρύεντων, ὄμμα συμβάλω τόδε.

1215

ΧΟΡΟΣ.

Ὡ πολλὰ μὲν τάλαινα, πολλὰ δ' αὖ σοφῇ
 Γύναι, μακρὰν ἔτεινας· εἰ δ' ἐτητύμως
 Μόρον τὸν αὖτις οἶσθα, πῶς, θεηλάτου
 Βοὸς δίκην, πρὸς βωμὸν εὐτόλμως πατεῖς;

ΚΑΣΑΝΔΡΑ.

Οὐκ ἔστι' ἄλυξις, οὐ, ξένοι, χρόνον πλέω.

1220

ΧΟΡΟΣ.

Ὁ δ' ὕστατός γε τοῦ χρόνου πρεσβεύεται.

ΚΑΣΑΝΔΡΑ.

Ἦκει τόδ' ἡμαρ· σμικρὰ κερδανῶ φυγῇ.

ΧΟΡΟΣ.

Ἀλλ' ἴσθι τλήμων οὗς' ἀπ' εὐτόλμου φρενός.

ΚΑΣΑΝΔΡΑ.

Ἀλλ' εὐκλεῶς τοι κατθανεῖν χάρις βροτῶ.

ΧΟΡΟΣ.

Οὐδεὶς ἀκούει ταῦτα τῶν εὐδαιμόνων.

1225

ΚΑΣΑΝΔΡΑ.

Ἰὼ, πάτερ, σοῦ τῶν τε γενναίων τέκνων.

ΧΟΡΟΣ.

Τί δ' ἐστὶ χρηῖμα, τίς σ' ἀποσιρέφει φόβος;

ΚΑΣΑΝΔΡΑ.

Φεῦ, φεῦ.

ΧΟΡΟΣ.

Τί τοῦτ' ἔφενξας; εἴ τι μὴ φρενῶν στύγος.

ΚΑΣΑΝΔΡΑ.

Φόνον δόμοι πνέουσιν αἵματοστιαγῇ.

1230

ΧΟΡΟΣ.

Καὶ πῶς; τόδ' ὅξει θυμάτων ἐφεστίων.

ΚΑΣΑΝΔΡΑ.

Ὅμοιος ἀτμός, ὥσπερ ἐκ τάφου, πρόπει.

ΧΟΡΟΣ.

Οὐ Σύριον ἀγλαῖσμα δώμασιν λέγεις.

ΚΑΣΑΝΔΡΑ.

Ἄλλ' εἴμι κὰν δόμοισι κωκύσουσ' ἐμὴν

Ἀγαμέμνονός τε μοῖραν · ἀρκείτω βίος.

1235

Ἰὼ, ξένοι.

Οὗτοι δυσοίζω, θάμνον ὥς ὄρνις, φόβῳ ·

Ἄλλως · θανούσῃ μαρτυρεῖτέ μοι τόδε,

Ὅταν γυνὴ γυναικὸς ἀντ' ἐμοῦ θάνῃ,

Ἀνὴρ τε δυσδάμαρτος ἀντ' ἀνδρὸς πέσῃ.

1240

Ἐπιξενούμαι ταῦτα δ' ὥς θανουμένη.

ΧΟΡΟΣ.

ὦ τλήμων, οἰκτείρω σε θεσφάτου μόρου.

ΚΑΣΑΝΔΡΑ.

Ἀπαξ ἔτ' εἰπεῖν ῥῆσιν οὐθρήνον θέλω

Ἐμὸν τὸν αὐτῆς · ἡλίῳ δ' ἐπεύχομαι

Πρὸς ὕστατον φῶς, βασιλέως τιμαόρους,

1245

Ἐχθροῖς φρονεῦσι τοῖς ἐμοῖς τίνειν ἐμοῦ ·

Δούλης θανούσης εὐμαροῦς χειρώματος.

Ἰὼ βρότεια πράγματ' · εὐτυχοῦντα μὲν

Σκιά τις ἂν τρέψειεν · εἰ δὲ δυστυχῇ,

Βολαῖς ὑγρώσσω σπόγγος ὥλεσε γραφήν. 1250
Καὶ ταῦτ' ἐκείνων μᾶλλον οἰκτιέρω πολύ.

ΧΟΡΟΣ.

Τὸ μὲν εὖ πράσσειν ἀκόρεστον ἔφν
Πᾶσι βροτοῖσιν ·
Δακτυλοδείκτων δ' οὐ τις ἀπειπὼν
Εἴργει μελάθρων, 1255
“Μηκέτ' ἐσέλθης τάδε,” φωνῶν.
Καὶ τῷδε πόλιν μὲν ἐλεῖν ἔδοσαν
Μάκαρες Πριάμον ·
Θεοτίμητος δ' οἴκαδ' ἰκάνει.
Νῦν δ' εἰ προτέρων αἰμ' ἀποτίνει, 1260
Καὶ τοῖσι θανούσι θανόν, ἄλλων
Ποινὰς θανάτων ἐπικραίνει
Τίς ἂν εὖξαιτο θνητῶν ἀσινεῖ
Δαίμονι φῦναι, τάδ' ἀκούων ;

ΑΓΑΜΕΜΝΩΝ.

“ὦμοι, πέπληγμαι καιρίαν πληγὴν ἔσω. 1265

ΧΟΡΟΣ.

Σῆγα · τίς πληγὴν ἀϋτεῖ καιρίως οὐτασμένος ;

ΑΓΑΜΕΜΝΩΝ.

“ὦμοι μάλ' αὔθις, δευτέραν πεπληγμένος.

ΧΟΡΟΣ.

Τούργον εἰργάσθαι δοκεῖ μοι βασιλέως οἰμώ-
γματι.

Ἀλλὰ κοινωσώμεθ' ἄν πως ἀσφαλῇ βουλευματα.

ΧΟΡΕΥΤΗΣ ᾠ.

Ἐγὼ μὲν ὑμῖν τὴν ἐμὴν γνώμην λέγω, 1270
Πρὸς δῶμα δεῦρ' ἀστοῖσι κηρύσσειν βοήν.

ΧΟΡΕΓΓΗΣ Β΄.

Ἐμοὶ δ' ὅπως τάχιστα γ' ἔμπεσεῖν δοκεῖ,
Καὶ προῶγμ' ἐλέγχειν ξὺν νεορρότῳ ξίφει.

ΧΟΡΕΓΓΗΣ Γ'.

Κἀγὼ τοιούτου γνώματος κοινωνὸς ὦν
Ψηφίζομαί τι δρᾶν · τὸ μὴ μέλλειν δ' ἀκμῇ. 1275

ΧΟΡΕΓΓΗΣ Δ'.

Ὅρᾶν πάρεστι · φροιμιάζονται γὰρ ὥς
Τυραννίδος σημεῖα πράσσοντες πόλει.

ΧΟΡΕΓΓΗΣ Ε'.

Χρονίζομεν γάρ · οἱ δὲ τῆς μελλοῦς κλέος
Πέδοι πατοῦντες, οὐ καθεύδουσιν χερσί.

ΧΟΡΕΓΓΗΣ ΣΤ'.

Οὐκ οἶδα βουλῆς ἥσινος τυχὼν λέγω. 1280
Τοῦ δρῶνιός ἐστι καὶ τὸ βουλευῆσαι πέρα.

ΧΟΡΕΓΓΗΣ Ζ'.

Κἀγὼ τοιοῦτός εἰμ', ἐπεὶ δυσμηχανῶ
Δόγοισι τὸν θανόντ' ἀνιστάναι πάλιν.

ΧΟΡΕΓΓΗΣ Η'.

Ἦ καὶ βίον τείνοντες ᾧδ' ὑπείξομεν
Δόμων καταισχυντήρσι τοῖσδ' ἡγουμένοις ; 1285

ΧΟΡΕΓΓΗΣ Θ'.

Ἄλλ' οὐκ ἀνεκτὸν, ἀλλὰ κατθανεῖν κρατεῖ.
Πεπαιτέρα γὰρ μοῖρα τῆς τυραννίδος.

ΧΟΡΕΓΓΗΣ Ι'.

Ἦ γὰρ τεκμηρίοισιν ἐξ οἰμωγμάτων
Μαντευσόμεσθα τάνδρὸς ὥς ὀλωλότος ;

ΧΟΡΕΓΓΗΣ ΙΑ'.

Σάφ' εἰδότις χρὴ τῶνδε θυμοῦσθαι πέρι. 1290
Τὸ γὰρ τοπάζειν τοῦ σάφ' εἰδέναι δίχα.

ΧΟΡΕΓΓΗΣ ΪΒ΄.

Ταύτην ἐπαινεῖν πάντοθεν πληθύνομαι,
Τρανῶς Ἀτρεΐδην εἰδέναι κυροῦνθ' ὅπως. x

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Πολλῶν πάροιθεν καιρίως εἰρημένων
Τάναντί' εἰπεῖν οὐκ ἐπαισχυνθήσομαι. 1295

Πῶς γάρ τις ἐχθροῖς ἐχθρὰ πορσύνων, φίλοις
Δοκοῦσιν εἶναι, πημονὴν ἀρκύστατον
Φράξειεν, ὕψος κρεῖσσον ἐκπηδήματος ;
Ἐμοὶ δ' ἀγῶν ὅδ' οὐκ ἀφρόντιστος πάλαι
Νείκης παλαιᾶς ἦλθε, σὺν χρόνῳ γε μῆν. 1300

Ἔστηκα δ' ἔνθ' ἔπαις, ἐπ' ἐξειργασμένοις.
Οὕτω δ' ἔπραξα, καὶ τὰδ' οὐκ ἀρνῆσομαι,
Ὡς μήτε φεύγειν μήτ' ἀμύνασθαι μόρον.
Ἀπειρον ἀμφίβληστρον, ὥσπερ ἰχθύων,
Περιστιχίζω, πλουῦτον εἵματος κακόν. 1305

Παῖω δέ νιν δῖς · καὶ δυοῖν οἰμώγμασι
Μεθῆκεν αὐτοῦ κῶλα · καὶ πεπιτωκτί
Τρίτην ἐπενδίδωμι, τοῦ κατὰ χθονὸς
Ἰδίου νεκρῶν σωτῆρος εὐκταίαν χάριν.
Οὕτω τὸν αὐτοῦ θυμὸν ὀρμαίνει πεσών · 1310

Κάκφυσιῶν ὀξεῖαν αἵματος σφαγὴν,
Βάλλει μ' ἐρεμνῇ ψακάδι φοινίας δρόσου,
Χαίρουσαν οὐδὲν ἥσσον, ἢ Διὸς νότῳ
Γάνει σπορητὸς κάλυκος ἐν λοχεύμασιν.
Ὡς ὅδ' ἐχόντων, πρέσβος Ἀργείων τόδε, 1315
Χαίροιτ' ἂν, εἰ χαίροιτ', ἐγὼ δ' ἐπεύχομαι.
Εἰ δ' ἦν πρεπόντων ὥστ' ἐπισπένδειν νεκρῷ,
Τὰδ' ἂν δικαίως ἦν, ὑπερδίκως μὲν οὖν.

Τοσῶνδε κρατῆρ' ἐν δόμοις κακῶν ὄδε
Πλήσας ἀραίων, αὐτὸς ἐκπίνει μολών. 1320

ΧΟΡΟΣ.

Θαυμάζομέν σου γλῶσσαν, ὥς θρασύστομος,
Ἦις τοιόνδ' ἐπ' ἀνδρὶ κομπάζεις λόγον.

ΚΑΡΤΑΙΜΝΗΣΤΡΑ.

Πειρᾶσθέ μου γυναικὸς ὥς ἀφράσμονος,
Ἐγὼ δ' ἀτρέστῳ καρδίᾳ πρὸς εἰδότας
Λέγω · σὺ δ' αἰνεῖν, εἴτε με ψέγειν θέλεις, 1325
Ὅμοιον · οὗτός ἐστιν Ἀγαμέμνων, ἔμὸς
Πόσις, νεκρὸς δὲ, τῇσδε δεξιᾷς χειρὸς
Ἔργον, δικαίας τέκτονος · τὰδ' ὧδ' ἔχει.

ΧΟΡΟΣ.

Στροφή.

Τί κακόν, ὦ γύναι, χθονοιρεφὲς ἔδανόν
Ἦ ποτὶν πασαμένα, ρυτῆς ἔξ ἄλως ὀρόμενον 1330
Τὸδ' ἐπέθου θυὸς δημοθρόους τ' ἀράς;
Ἀπέδικες, ἀπέταμες · ἀπόπολις δ' ἔσει,
Μῖσος ὄβριμον ἀστοῖς.

ΚΑΡΤΑΙΜΝΗΣΤΡΑ.

Νῦν μὲν δικάζεις ἐκ πόλεως φυγὴν ἔμοι,
Καὶ μῖσος ἀστῶν, δημόθρους τ' ἔχειν ἀράς, 1335
Οὐδὲν τόδ' ἀνδρὶ τῷδ' ἐναντίον φέρων ·
Ὅς οὐ προτιμῶν, ὥσπερ εἰ βοτοῦ μόρον,
Μήλων φλεόντων εὐπόκους νομεύμασιν,
Ἔθυσεν αὐτοῦ παῖδα, φιλιάτην ἔμοι
ᾠδῖν', ἐπφδὸν Θρηζίων ἀημάτων. 1340
Οὐ τοῦτον ἐκ γῆς τῇσδε χρῆν σ' ἀνδρηλατεῖν,
Μιασμάτων ἄποιν' ; ἐπήκοος δ' ἔμων

"Εργων, δικαστῆς τραχὺς εἶ· λέγω δέ σοι,

Τοιαῦτ' ἀπειλεῖν ὥς παρεσκευασμένη

"Εκ τῶν ὁμοίων, χειρὶ νικήσαντ' ἐμοῦ 1345

"Αρχεῖν· ἐὰν δὲ τοῦμπαλιν κραίνη θεὸς,

Γνώσει διδαχθεῖς ὁπὲ γοῦν τὸ σωφρονεῖν.

ΧΟΡΟΣ.

Ἀντιστροφή.

Μεγαλόμητις εἶ, περίφρονα δ' ἔλακες.

"Ωσπερ οὖν φονολιβεῖ τύχα φρὴν ἐπιμαίνεται.

Δίπος ἐπ' ὁμμάτων αἵματος ἐμπρέπει 1350

"Ατιετον· ἔτι σὲ χρὴ στερομένην φίλων

Τύμμα τύμματι τῖσαι.

ΚΑΡΤΑΙΜΝΗΣΤΡΑ.

Καὶ τήνδ' ἀκούεις ὀρκίων ἐμῶν θέμιν·

Μὰ τὴν τέλειον τῆς ἐμῆς παιδὸς Δίκην,

"Ατὴν, Ἐριννύν θ', αἷσι τόνδ' ἔσφαξ' ἐγὼ, 1355

Οὐ μοι φόβου μέλαθρον ἐλπίς ἐμπατεῖν,

"Εως ἂν αἴθῃ πῦρ ἐφ' ἐστίας ἐμῆς

Αἴγισθος, ὥς τὸ πρόσθεν εὖ φρονῶν ἐμοί.

Οὗτος γὰρ ἡμῖν ἀσπίς οὐ μικρὰ θράσους.

Κεῖται γυναικὸς τῆσδε λυμαντήριος, 1360

Χρυσῆϊδων μείλιγμα τῶν ὑπ' Ἰλίου·

"Η τ' αἰχμάλωτος ἦδε καὶ τερασκόπος,

Καὶ κοινόλεκτρος τοῦδε θεσφατηλόγος

Πιστὴ ξύνεννος, ναυτίλων δὲ σελημάτων

"Ισοτριβῆς· ἄτιμα δ' οὐκ ἐπραξάτην. 1365

"Ο μὲν γὰρ οὕτως· ἡ δέ τοι, κύκνου δίκην,

Τὸν ὕστατον μέλιρасса θανάσιμον γόνον,

Κεῖται φιλήτωρ τοῦδ', ἐμοὶ δ' ἐπήγαγεν

Εὐνῆς παροψώνημα τῆς ἐμῆς χλιδῆς.

ΧΟΡΟΣ.

Στροφή α'.

Φεῦ, τίς ἂν ἐν τάχει, μὴ περιώδυνος, μηδὲ δεμνιο-
τήρης, 1370

Μόλοι τὸν αἰεὶ φέρουσ' ἐφ' ἡμῖν
Μοῖρ' ἀτέλευτον ὕπνον, δαμέντος
Φύλακος εὐμενεστάτου, καὶ
Πολλὰ τλάντος γυναικὸς διαί·
Πρὸς γυναικὸς δ' ἀπέφθισεν βίον. 1375

Ἰὼ, ἰὼ παράνους Ἑλένα
Μία τὰς πολλὰς, τὰς πάνυ πολλὰς
Ψυχὰς ὀλέσασ' ὑπὸ Τροίᾳ.

Νῦν δὲ τελείαν
Πολύμναστον ἐπηνθίσω 1380
Αἰ' αἷμ' ἀνιπτον·

Ἦτις ἦν τότε' ἐν οἴκοις
Ἔρις ἐρίδματος ἀνδρὸς οἰζύς.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Μηδὲν θανάτου μοῖραν ἐπεύχου
Τοῖσδε βαρυνθείς· 1385

Μηδ' εἰς Ἑλένην κότον ἐκτρέψης,
Ὡς ἀνδρολέτειρ', ὡς μία πολλῶν
Ἀνδρῶν ψυχὰς Δαναῶν ὀλέσασ',
Ἀξύστατον ἄλλος ἔπραξεν.

ΧΟΡΟΣ.

Ἀντιστροφή α'.

Δαῖμον, ὃς ἐμπιτνεῖς δώμασι καὶ διφυίοισι Ταντα-
λίδαισιν, 1390

Κράτος τ' ἰσόψυχον ἐκ γυναικῶν
 Καρδιόδηκτον ἐμοὶ κρατύνεις.
 ὦ Ἐπὶ δὲ σώματος, δίκαν μοι
 Κόρακος ἐχθροῦ, σταθεὶς ἐκνόμως
 ὦ Ὑμνον ὑμνεῖν ἐπεύχεται * *.

1395

ΚΑΡΤΑΙΜΝΗΣΤΡΑ.

Νῦν δ' ὠρθωσας στόματος γνώμην,
 Τὸν τριπάλαιον
 Δαίμονα γέννης τῆσδε κικλήσκων.
 ὦ Ἐκ τοῦ γὰρ ἔρωσ αἵματολοιχὸς
 Νεῖρα τρέφεται, πρὶν καταλῆξαι
 Τὸ παλαιὸν ἄχος, νέος ἰχώρ.

1400

ΧΟΡΟΣ.

Στροφή γ'.

Ἡ μέγαν οἴκοις τοῖσδε
 Δαίμονα καὶ βαρύνμηνιν αἰνεῖς,
 Φεῦ, φεῦ κακὸν αἶνον ἀτηρᾶς τύχας ἀκορέστου.
 ὦ Ἰὼ, ἰὴ διαὶ Αἰὸς παναιτίου πανεργέτα.
 Τί γὰρ βροτοῖς ἄνευ Αἰὸς τελεῖται;
 Τί τῶνδ' οὐ θεόκραντὸν ἔστιν;

1405

Στροφή δ'.

ὦ Ἰὼ, ἰὼ, βασιλεῦ, βασιλεῦ,
 Πῶς σε δακρύσω;
 Φρενὸς ἐκ φιλίας τί ποτ' εἶπω;
 Κεῖσαι δ' ἀράχνης ἐν ὑφάσματι τῷδ'
 ὦ Ἀσεβεῖ θανάτῳ βίον ἐκπνέων,

1410

Στροφή ε'.

ὦ Ὠμοὶ μοι, κοίταν τάνδ' ἀνελεύθερον,
 Δολίῳ μὲν δαμνέεις

Ἐκ χειρὸς ἀμφιτόμῳ βελέμνῳ. 1415

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

Ἀνχέῖς εἶναι τόδε τοῦργον ἐμόν.

Μὴ δ' ἐπιλεχθῆς

Ἀγαμεμνονίαν εἶναί μ' ἄλοχόν.

Φανταζόμενος δὲ γυναικὶ νεκροῦ

Τοῦδ', ὁ παλαιὸς δριμύς ἀλάστωρ 1420

Ἀτρέως χαλεποῦ θοινατῆρος,

Τόνδ' ἀπέτισεν,

Τέλεον νεαροῖς ἐπιθύσας.

ΧΟΡΟΣ.

Ἀντιστροφὴ γ'.

Ὡς μὲν ἀναίτιος ἐσσί

Τοῦδε φόνου, τίς ὁ μαρτυρήσων; 1425

Πῶ, πῶ; πατρώθεν δὲ συλλήπτωρ γένοιτ' ἂν
ἀλάστωρ.

Βιάζεται δ' ὁμοσπόροις ἐπιρῥοαῖσιν αἱμάτων

Μέλας Ἄρης· ὅποι δὲ καὶ προβαίνων

Πάχνα κουροβόρῳ παρέξει.

Ἀντιστροφὴ δ'.

Ἰὼ, ἰὼ, βασιλεῦ, βασιλεῦ, 1430

Πῶς σε δακρύσω;

Φρενὸς ἐκ φιλίας τί ποτ' εἶπω;

Κεῖσαι δ' ἀράχνης ἐν ὑφάσματι τῷδ'

Ἀσεβεῖ θανάτῳ βίον ἐκπνέων,

Ἀντιστροφὴ ε'.

Ὡμοι μοι, κοίταν τάνδ' ἀνελεύθερον, 1435

Δολίῳ μόρῳ δαμείς

Ἐκ χειρὸς ἀμφιτόμῳ βελέμνῳ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

Οὐτ' ἀνελεύθερον οἶμαι θάνατον

Τῷδε γενέσθαι

Οὐδὲ γὰρ οὗτος δολίαν ἄτην

1440

Οἴκοισιν ἔθηκ' ;

Ἄλλ' ἐμὸν ἐκ τοῦδ' ἔργος ἀερθέν,

Τὴν πολύκλαυτόν τ' Ἰφιγενείαν

Ἄξια δρᾶσας, ἄξια πάσχων,

Μηδὲν ἐν Ἄιδου μεγαλαυχεῖτω,

1445

Ξιφοδηλήτῳ

Θανάτῳ τίσας ἅπερ ἤρξεν.

ΧΟΡΟΣ.

Στροφή ε'.

Ἀμυχανῶ, φροντίδων στερηθεῖς,

Εὐπάλαμον μέριμναν,

Ὅπα τράπωμαι, πιτνόντος οἴκου.

1450

Δέδοικα δ' ὄμβρου κτύπον δομοσφαλῆ

Τὸν αἵματηρόν · ψακὰς δὲ λήγει.

Δίκην δ' ἐπ' ἄλλο προᾶγμα θηγάνει βλάβης,

Πρὸς ἄλλαις θηγάναισι Μοῖρα.

Ἀντιστροφή β'.

Ἰῶ, γᾶ, γᾶ, εἴθ' ἐμ' ἐδέξω,

1455

Πρὶν τόνδ' ἐπιδεῖν ἀργυροτοίχου

Δροίτας κατέχοντα χαμεύναν.

Τίς ὁ θάψων νιν ;

Τίς ὁ θρηνήσων ; ἧ σὺ τόδ' ἔρξαι

Τλήσει, κτείνασ' ἄνδρα τὸν αὐτῆς,

1460

Ἀποκωχῆσαι ψυχὴν, ἄχαριν

Χάριν ἀντ' ἔργων

Μεγάλων ἀδίκως ἐπικροῦναι ;
 Τίς δ' ἐπιτύμβιον αἶνον ἐπ' ἀνδρὶ θείῳ
 Ξὺν δάκρυσιν ἰάπτων
 ὦ Ἀληθείᾳ φρενῶν πονήσει ;

1465

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Οὐ σε προσήκει τὸ μέλημα λέγειν
 Τοῦτο · πρὸς ἡμῶν
 Κάππεσε, κἀθανε, καὶ καταθάψομεν
 Οὐχ ὑπὸ κλαυθμῶν τῶν ἐξ οἴκων,
 ὦ Ἀλλ' Ἰφιγένειά νιν ἀσπασίως
 Θυγάτηρ, ὥς χρηή,
 Πατέρ' ἀντιάσασα πρὸς ὠκύπορον
 Πόρθμενμ' ἀχέων
 Περὶ χεῖρα βαλοῦσα φιλήσει.

1470

1475

ΧΟΡΟΣ.

Ἀντιστροφὴ ε'.

ὦ Ονειδος ἦκει τόδ' ἀντ' ονείδους.
 Δύσμαχα δ' ἐστὶ κρῖναι.
 Φέρει φέροντ', ἐκτίνει δ' ὁ καίνων.
 Μίμνει δὲ, μίμνοντος ἐν θρόνῳ Διὸς,
 Παθεῖν τὸν ἔρξαντα · θέσμιον γὰρ ·
 Τίς ἂν γονὰν ἀραῖον ἐκβάλοι δόμων ;
 Κεκόλληται γένος πρὸς ἅτα.

1480

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ὦ Ἐς τόνδ' ἐνέβης ξὺν ἀληθείᾳ
 Χρησμόν · ἐγὼ δ' οὔν
 ὦ Εθέλω, δαῖμονι τῷ Πλεισθενιδᾶν
 ὦ Ὀρκους θεμένη, τὰδε μὲν στέργειν,
 Δύσκλητά περ ὄνθ' · ὃ δὲ λοιπόν, ἰόντ'

1485

Ἐκ τῶνδε δόμων, ἄλλην γενεὰν
 Τρίβειν θανάτοις ἀνθένταισι.
 Κτεάνων τε μέρος βαιὸν ἐχούσῃ
 Ἰᾶν ἀπόχρη μοι κάλληλοφόνους
 Μανίας μελάθρων ἀφελούσῃ.

1490

ΑΙΓΙΣΘΟΣ.

ὦ φέγγος εὖφρον ἡμέρας δικηφόρου.
 Φαίην ἂν ἤδη νῦν βροτῶν τιμαόρους
 Θεοὺς ἄνωθεν γῆς ἐποπτεύειν ἄγῃ,
 Ἰδὼν ὕφαντοῖς ἐν πέπλοις Ἑριννύων
 Τὸν ἄνδρα τόνδε κείμενον φίλως ἐμοί,
 Χερὸς πατρῶας ἐκτίνοντα μηχανάς.
 Ἄτρεὺς γὰρ ἄρχων τῆσδε γῆς, τούτου πατὴρ,
 Πατέρα Θυέστην τὸν ἐμὸν, ὥς τορῶς φράσαι,
 Αὐτοῦ τ' ἀδελφὸν, ἀμφίλεκτος ὢν κράτει,
 Ἦνδρηλάτησεν ἐκ πόλεώς τε καὶ δόμων.
 Καὶ προστρόπαιος ἐστίας μολῶν πάλιν
 Τλήμων Θυέστης, μοῖραν εὖρετ' ἀσφαλῆ,
 Τὸ μὴ θανὼν πατρῶον αἰμάξαι πέδον
 Αὐτοῦ · ξένια δὲ τοῦδε δύσθεος πατήρ
 Ἄτρεὺς, προθύμως μᾶλλον ἢ φίλως, πατρὶ
 Τῶμῳ, κρεουργὸν ἡμᾶρ εὐθύμως ἄγειν
 Δοκῶν, παρέσχε δαῖτα παιδείων κρεῶν.
 Τὰ μὲν ποδῆρη καὶ χερῶν ἄκρους κτένας
 Ἐκρυπτ' ἀνευθεν ἀνδρακάς καθημένοις
 Ἄσῃμα ὃ δ' αὐτῶν αὐτίκ' ἀγνοία λαβὼν,
 Ἔσθει βορὰν ἄσωτον, ὥς ὀρᾷς, γένει.
 Κᾶπειτ' ἐπιγνοὺς ἔργον οὐ καταίσιον,
 ὦμιωξεν, ἀμπίπτει δ' ἀπὸ σφαγῆς ἐμῶν,

1495

1500

1505

1510

1515

Μόρον δ' ἄφερτον Πελοπίδαις ἐπεύχεται,
 Λάκτισμα δείπνου ξυνδίκως τιθεὶς ἄρᾶν,
 Οὕτως ὀλέσθαι πᾶν τὸ Πλεισθένους γένος.

Ἐκ τῶνδ' εἰ σοι πεσόντα τόνδ' ἰδεῖν πάρα.

Κἀγὼ δίκαιος τοῦδε τοῦ φόνου ῥαφεύς. 1520

Τρίτον γὰρ ὄντα μ' ἐπὶ δέκ' ἀθλίῳ πατρὶ
 Συνεξελαύνει τυτθὸν ὄντ' ἐν σπαργάνοις.

Τραφέντα δ' αὖθις ἡ δίκη κατήγαγεν.

Καὶ τοῦδε τάνδρὸς ἠψάμην θυραῖος ὦν,

Πᾶσαν συνάψας μηχανὴν δυσβουλίας. 1525

Οὕτω καλὸν δὴ καὶ τὸ κατθανεῖν ἐμοί,

Ἰδόντα τοῦτον τῆς δίκης ἐν ἔρκεσιν.

ΧΟΡΟΣ.

Αἴγισθ', ὕβριζεν ἐν κακοῖσιν οὐ σέβω.

Σὺ δ' ἄνδρα τόνδε φῆς ἐκὼν κατακτανεῖν,

Μόνος δ' ἔποικτον τόνδε βουλευῆσαι φόνον. 1530

Οὐ φημ' ἀλύξεν ἐν δίκῃ τὸ σὸν κᾶρα

Δημοῤῥιφεῖς, σάφ' ἴσθι, λευσίμους ἄράς.

ΑΙΓΙΣΘΟΣ.

Σὺ ταῦτα φωνεῖς νεοτέρᾳ προσήμενος

Κώπῃ, κρατούντων τῶν ἐπὶ ζυγῷ δορός;

Γνώσει, γέρον ὦν, ὥς διδάσκεισθαι βαρὺ 1535

Τῷ τηλικούτῳ, σωφρονεῖν εἰρημένον.

Δεσμὸς δὲ καὶ τὸ γῆρας αἶ τε νήστιδες

Λύαι διδάσκειν ἐξοχώταται φρενῶν

Ἰατρομάντις· οὐχ ὄρᾱς ὄρῶν τάδε;

Πρὸς κέντρα μὴ λάκτιζε, μὴ παίσας μογῆς. 1540

ΧΟΡΟΣ.

Γύναι, σὺ τοὺς ἠκοντας ἐκ μάχης νέον

Οἰκουρὸς, εὐνὴν ἀνδρὸς αἰσχύνουσ' ἅμα,
Ἀνδρὶ στρατηγῷ τόνδ' ἐβούλευσας μόρον ;

ΑΙΓΙΣΘΟΣ.

Καὶ ταῦτα τᾶπη κλαυμάτων ἀρχηγενῇ.

Ὅρφεϊ δὲ γλῶσσαν τὴν ἐναντίαν ἔχεις.

1545

Ὁ μὲν γὰρ ἦγε πάντ' ἀπὸ φθογγῆς χαρᾶ,
Σὺ δ' ἐξορίνας νηπίοις ὑλάγμασιν

Ἄξει · κρατηθεὶς δ' ἡμερώτερος φανεῖ.

ΧΟΡΟΣ.

Ὡς δὴ σύ μοι τύραννος Ἀργείων ἔσει,

Ὅς οὐκ, ἐπειδὴ τῷδ' ἐβούλευσας μόρον,

1550

Δραῖσαι τόδ' ἔργον οὐκ ἔτλης αὐτοκτόνως ;

ΑΙΓΙΣΘΟΣ.

Τὸ γὰρ δολῶσαι πρὸς γυναικὸς ἦν σαφῶς ·

Ἐγὼ δ' ὑποπιὸς ἐχθρὸς ἢ παλαιγενής.

Ἐκ τῶν δὲ τοῦδε χρημάτων πειράσσομαι

Ἀρχεῖν πολιτῶν · τὸν δὲ μὴ πειθάνορα

1555

Ζεύξω βαρεῖαις οὔτι μὴ σειραφόρον

Κριθῶντα πῶλον · ἀλλ' ὁ δυσφιλὴς σκότῳ

Λιμὸς ξύνοικος μαλθακὸν σφ' ἐπόψεται.

ΧΟΡΟΣ.

Τί δὴ τὸν ἄνδρα τόνδ' ἀπὸ ψυχῆς κακῆς

Οὐκ αὐτὸς ἠνάρριζες ; ἀλλὰ νιν γυνή

1560

Χώρας μίασμα καὶ θεῶν ἐγχωρίων

Ἐκτεῖν' · Ὁρέστις ἄρ' αὖ που βλέπει φάος,

Ὅπως κατελθὼν δεῦρο πρενυμενεῖ τύχη,

Ἀμφοῖν γένηται τοῖνδε παγκρατὴς φονεύς ;

ΑΙΓΙΣΘΟΣ.

Ἀλλ' ἐπεὶ δοκεῖς τὰδ' ἔρδειν καὶ λέγειν, γνώση
τάχα.

1565

ΧΟΡΟΣ.

* * * *

ΑΙΓΙΣΘΟΣ.

Εἶα δὴ φίλοι λοχῖται, τοῦργον οὐχ ἑκάς τόδε.

ΧΟΡΟΣ.

Εἶα δὴ, ξίφος πρόκωπον πᾶς τις εὐτρεπιζέτω.

ΑΙΓΙΣΘΟΣ.

Ἀλλὰ μὴν καὶ γὰρ πρόκωπος οὐκ ἀναίνομαι θανεῖν.

ΧΟΡΟΣ.

Δεχομένοις λέγεις θανεῖν σε· τὴν τύχην δ' αἰρούμεθα.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Μηδαμῶς, ὦ φίλτατ' ἀνδρῶν, ἄλλα δράσωμεν
κακά. 1570

Ἀλλὰ καὶ τάδ' ἐξαμῆσαι πολλὰ δύστηνον θῆρος·
Πημονῆς δ' ἄλις γ' ὑπάρχει· μῆδ' ἐθ' αἵματώμεθα.
Στεῖχε καὶ σὺ χοῖ γέροντες, πρὸς δόμους πεπρω-
μένους,

Πρὶν παθεῖν ἔρξαντες· ἀρκεῖν χρῆν τάδ' ὥς ἐπρά-
ξαμεν.

Εἰ δ' ἐτ' οὐ μόχθων γένοιτο τῶνδ' ἄλις δεχοίμεθ'
ἂν, 1575

Δαίμονος χολῇ βαρεῖα δυστυχῶς πεπληγμένοι.
Ὡδ' ἔχει λόγος γυναικὸς, εἴ τις ἀξιοῖ μαθεῖν.

ΑΙΓΙΣΘΟΣ.

Ἀλλὰ τοῦσδ' ἐμοὶ ματαίαν γλῶσσαν ὦδ' ἀπανθίσαι,
Κακβαλεῖν ἔπη τοιαῦτα δαίμονος πειρωμένους,
Σώφρονος γνώμης δ' ἁμαρτεῖν, τὸν κρατοῦντι
ἐφνυβρίσαι.

ΧΟΡΟΣ.

Οὐκ ἂν Ἀργείων τόδ' εἴη, φῶτα προσσαίνειν
κακόν.

ΑΙΓΙΣΘΟΣ.

Ἀλλ' ἐγὼ σ' ἐν ὑστέραισιν ἡμέραις μέτειμ' ἔτι.

ΧΟΡΟΣ.

Οὐκ, εἰ δαίμων Ὀρέστην δεῦρ' ἀπευθύνη μολεῖν.

ΑΙΓΙΣΘΟΣ.

Οἷδ' ἐγὼ φεύγοντας ἄνδρας ἐλπίδας σιτουμένους.

ΧΟΡΟΣ.

Πρᾶσσε, πιαίνου, μιαίνων τὴν δίκην· ἐπεὶ πάρα. 1585

ΑΙΓΙΣΘΟΣ.

Ἴσθι μοι δώσω ἀποῖνα τῇσδε μωρίας χάριν.

ΧΟΡΟΣ.

Κόμπασον θαρσῶν, ἀλέκτωρ ὥστε θηλείας πέλας.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

Μὴ προτιμῆσθαι ματαίων τῶνδ' ὑλαγμάτων· ἐγὼ
Καὶ σὺ θήσομεν κρατοῦντε τῶνδε δωμάτων καλῶς.

NOTES.

NOTES.

THE opening scene represents the palace of Agamemnon, at Argos. The Grecian armies have been absent nine years, and the announcement of the capture of Troy is nightly expected. A watchman has been placed by Clytæmnestra upon the house-top to look out for the signal, which, by a previous arrangement, shall bring the news of victory, through a line of fires kindled along the high points between Troy and Argos. The play commences with the Warder's soliloquy, complaining of the tediousness and hardship of his nightly task. Suddenly the flash of the signal-fire breaks upon his eye, and in it he joyfully beholds an end put to the watchings he has endured, year in and year out, as well as the restoration of the lost happiness of the royal house.

My first edition of the *Agamemnon* was published in 1847. The above statement that the scene of the tragedy was laid at Argos, and not at Mycenæ, was thought untenable by some, who declared that Mycenæ, being the capital of the Homeric kingdom of Agamemnon, must also have been the scene of the play of *Æschylus*. My reasons for stating the contrary were substantially the same as those assigned by Carl Ottfeld Müller, and others; but had nothing to do with the topographical relations of the place. At the time of my visit, in 1853, I read

the Agamemnon carefully, under the Gate of Lions, and while riding over the Argolid; and it occurred to me that perhaps there might be something in the natural scenery of this region — so interesting for its historical and poetical associations — which would decide the question one way or the other, independently of the considerations which had influenced me in the study. I accordingly examined the features of the place, and the position of Mycenæ and Argos, with particular care. Col. Leake's description of the situation of Mycenæ is very exact. It "was built upon a rugged height situated in a recess between two commanding summits of the range of mountains which border the eastern side of the Argolic plain." Now these summits are several hundred feet higher than the walls of Mycenæ, and completely cut off the view from the north-east and south-east, but leave the southern view unobstructed over the plain to Argos, which is very striking and impressive. Curtius (Peloponnesus, II., 400) justly says: "In contrast with the open situation of the city of Argos, which, with its wide-commanding Larissa, pushes boldly out into the middle of the plain, Mycenæ is a concealed, invisible city, in a corner: the walled height vanishes beneath the mountain summits that lie behind it, and it slopes to the plain in gentle terraces."

In the arrangement of the signal fires, which were to announce the fall of Troy, the light, after crossing the Saronic Gulf, reaches the Arachnæan height (*Ἀραχναῖον αἶπος*), and thence strikes upon the roof of the Atreidæ. Now the Arachnæan mountain is perfectly ascertained from the clear account of Pausanias (Corinthiaca, Lib. II., c. xxv.) as lying above Lēssa, and the modern village of Lygourio is near the ruins of Lēssa, which again are clearly ascertained from the route of Pausanias. But one of the

summits that towers above Mycenæ lies directly between that city and Mount Arachne, so that a signal fire placed on the latter could not possibly be seen from Mycenæ. Between the "Arachnæan height" and Argos nothing is interposed, and the height itself would be the natural position for the last beacon in a line of signals from Troy, across the Saronic Gulf to Argos. Of this I satisfied myself by a personal inspection of Mycenæ, Argos, Mount Arachne, Lygourio and Lëssa. If it should be said that a poet is not bound by geographical and topographical niceties, I reply that the remark has no application to the Greek poets. I had constant occasion to admire the fidelity with which they adhere to the truth of nature. The geography of Sophocles in the tragic tale of Œdipus, for example, is in exact accordance with the features and relative positions of Corinth, Delphi, Thebes, Mount Cithæron, and the "place where three ways meet;" and one who visits those places, and reads the tragedy there as I did, can entertain no possible doubt that the poet had in his mind a very accurate picture of the country.

Returning to Athens in December, I mentioned my observations in the Argolid to my learned friends there. So far as I know, it was the first time the examination had been made, with the purpose of illustrating the Agamemnon of Æschylus.

1. *μήν* has for its correlative *καί*, in v. 8, instead of *δέ*, which, so far as concerns the sense, might have been used in its place, as *καὶ δέ*. — *αἰτῶ* is the frequent Greek idiom by which an action continued from the past into the present is expressed by a present verb combined with an adverb or an equivalent phrase referring expressly to the past. *I have been entreating* and still entreat, and *now I am watching the signal of the torch*. Unless we prefer *δέ* in v. 20 as the proper correlative.

2 μῆζος, accusative of duration of time, like χρόνον, Pro. 449, and many other familiar instances. — ἦν κοιμώμενος, *keeping watch by night*.

3. στέγαις, *on the roof*, dative of place where. — ἄγκαθεν has been variously explained in this place. Linwood (Lexicon to Æschylus in verb.) considers it as a contract from ἀνέκαθεν, i. e. *above, at the top*, connecting it with στέγαις. Peile agrees substantially with this view, and compares it to v. 96, μυχόθεν βασιλείῳ. Schneider says, — “ἄγκαθεν, *from above*, stands after στέγαις Ἀτρειδῶν, as it were a part after the whole, more closely marking the latter.” But the editor of Schneider’s posthumous edition observes, that “ἄγκαθεν can neither be immediately connected with κίτοιδα, nor with κοιμώμενος, nor taken according to Schneider’s view. κοιμώμενος denotes not simply an actual lying down, but at the same time also the place of staying on the roof, *where being lodged*; or, *on the bedstead* ἄγκαθεν (*flexo cubitu*) in this position, like a watchful dog fixing his attention on something, κυρὸς δίκην, observes the stars; ἄγκαθεν, therefore, I refer directly to κυρὸς δίκην, and so gain here a significant comparison, by which the κυρὸς δίκην acquires a far nobler meaning than in the common acceptation of the passage. In this view of the comparison it must be connected with κίτοιδα. This observation was made on the battlement of the roof, where the couch was placed. But we must bear in mind that the signal-fire was expected only in the night, when it could clearly show itself, and not by day; wherefore we are not to imagine a day and night watch by alternate watchmen.” The word ἄγκαθεν occurs in the Eumenides, v. 80, ἄγκαθεν λαβῶν, *taking in your arms*, = ἐν ἀγκάλαις. Klausen connects it with κοιμώμενος, and seems to think it describes the position of the watchman as he tries to rest. *Cubito in cubando nititur custos*. But the manner

it which he applies the gloss ἐν ἀγκάλαις, *in the arms*, is quite ambiguous. I am inclined to think, the true meaning is nearly that given by the editor of Schneider. Voss, in his German translation, passes the difficulty over by the general expression, *Vom Dach der Atreionen her*. Kennedy renders it, *Aloft here on the roof of the Atreidæ's*. Even Humboldt escapes rather than meets the difficulty, by translating, *Dem Hunde gleich, gelagert auf der Atreiden Dach*, i. e. *Like to the hound, lodging upon the Atreidæ's roof*.

7. ἀντολὰς τε τῶν, *and their risings*. The article, by a frequent usage, stands for a pronoun.

9. αὐγὴν, in apposition with σύμβολον.

10. ἀλώσιμόν τε βάζειν, *and the announcement of capture*. The adjective in Greek is often used in the sense of a noun in the genitive, as here = ἀλώσεώς τε βάζειν. — κρατεῖ; either to be taken in the sense of *ordering or directing*, as Wellauer understands it, i. e. *for thus the hoping manly-counselling heart of woman directs*; or, with Klausen, “to be joined with ἐλπίζον: *for thus superior is the manly heart of the queen in hoping*. κρατεῖν τρέχοντα, μαχόμενον, πυκτεύοντα, designates superior strength shown in the race, in battle, in boxing; ἐλπίζοντα, to be superior in hoping, to hope something greater than others. Then, the watchman, just as afterwards the chorus, fears lest the queen should put too much trust in her hope, and impose on him a troublesome labor without any advantage, thinking those things to be very near which are most remote. This explanation seems to me more consistent than the other, both with the Greek language and with the language of poetry.”

12–19. Ἐντ' ἂν . . . διαπορευόμενον, *and when I take, or occupy, the night-wandering*, i. e. *sleep-banishing, and dew-besprent couch, by dreams not visited*. ἐντ' ἂν signifies a

particular and precise time when a thing is done; here the time when the watchman takes his nightly post. *νυκτίπληγκτον*, the epithet of the couch, does not admit of a precise and satisfactory explanation. Properly and naturally, it means *restless at night*, applied to a person; or, *disturbed at night*. It may be considered as applied to the couch, instead of to him who vainly tries to rest upon it; or one who lies upon a couch, not obtaining or intending to obtain any sleep, as is the case with the watchman here. The couch is *disturbed by night, and moistened with the dew*. Unless we are to understand that the watchman's place on the house-top is called a *couch*, because he occupies it at night; and then to show what sort of a couch it is, it is characterized as *night-roaming and bedewed*; meaning simply, that, instead of sleeping quietly in his bed, the Warder is a *night-walker*, and exposed to the chill and dew of the open air. Schneider however understands *νυκτίπληγκτον* *night-encompassed*, i. e. with the night-breeze wandering about it. — *Τὸ μὴ, &c.* The article is here used with the infinitive, in the sense of *ὥστε μὴ, so as not to*. — *Ὅταν δ' . . . δοξῶ, and whenever I take a fancy*. *Ὅταν* differs from *εἴτ' ἄν*, by being indefinite. The latter is *when*, the former, *whenever*. — *ῤπνον . . . ἄκος, cutting up* (a medical term, referring to the cutting up of herbs, or other simple antidotes, in the early medical practice), i. e. *preparing* (as a remedy) *a singing cure for sleep*, i. e. singing or humming to while away my sleepless hours; or perhaps, more exactly, to keep myself from dropping asleep. — *κλαίω τότ', then I weep; τότ'* corresponding both to *εἴτ' ἄν* and *Ὅταν*. The meaning is, When I keep my nightly watch, and even while I lighten the weary moments with snatches of song, my sad thoughts turn to the misfortunes of this house. — *Οὐχ . . . διαπονομένον*. In these words there is an allusion to the con-

duct of Clytæmnestra, in the absence of her lord, — her intercourse with Ægisthus. The word διαπορουμένον is usually translated *administered*. This is the general idea; but the specific idea must be somewhat different; διαπορέω signifies *to labor, or work through*. In Athens, besides many general applications, it meant especially *to go through a course of gymnastic exercises*; to take care in that way of one's health and physical powers. So it might naturally be transferred to other things, and come to signify *to take good care of; to be assiduous or laborious in caring for or preserving*; as for instance the affairs of a house, a family, a state. Translate, then, in this passage, *not as well cared for as it was before*. The welfare of the house was neglected while Clytæmnestra, indulged her guilty passion for her paramour.

22. A pause must be supposed at the close of the preceding line. Suddenly the distant signal-light appears, and the watchman breaks out into exclamations of joy.

24. συμφορᾶς, here *event*. The word is of ambiguous signification, generally meaning an *unfortunate* event. Perhaps it was chosen here purposely by the poet, as silently prefiguring the tragic issue of Agamemnon's return.

27. ἐπαρτέλλασα, acc. agreeing with the understood subject of ἐπορθιάζειν.

28. “ὀλολυγμός, lætus et festivus ululatus.” Kl. — εὐφρημούντα, *joyous*; of propitious acclamation. — τῇδε λαμπάδι, upon, i. e. *on occasion of, or by reason of, this torch*.

‘31. αὐτός τ’ ἔγωγε, and *I myself will dance a prelude*. He has already spoken of the solemn dances by which the great event will be celebrated, as a matter of course. But his joy is too great to wait for that or for the chorus; and he cannot abstain from expressing it. “Suiting the

action, we may suppose," says Peile, "to the word, so far as to imitate at least one part of the functions of a Greek chorus."

32, 33. The phrases of this sentence are borrowed from dice-playing; the allusion is naturally put into the mouth of the watchman, who must be understood to be a slave of the royal household, and as such in the habit of filling up his idle hours by dicing and the like. $\epsilon\tilde{\nu}$ $\pi\epsilon\sigma\acute{o}\nu\tau\alpha$ is explained by $\tau\omicron\iota\varsigma$ $\xi\tilde{\xi}$ $\beta\alpha\lambda\acute{o}\nu\sigma\eta\varsigma$. *I will set down my master's affairs as having fallen prosperously, this signal-fire having thrown the thrice-six.* The game was played with $\kappa\acute{\upsilon}\beta\omicron\iota$, *cubes*, each of the sides of which were marked, numbering from one up to six, in such a way that the numbers on any two opposite sides amounted to seven. A great variety of these games might be played with these cubes, as with modern dice, and different numbers of dice might be used. (See Becker's *Gallus*, Excursus III., Scene X., English translation). A common game, judging from the frequency of allusions to it, and several proverbs founded on it (as, *Ἡ τοῖς ξῖξ ἢ τορεῖς κύβους βάλλοντες*, Plato; and, *Τὸ δὲ γαμεῖν ὁμοίον ἐστὶ τῷ τοῖς ξῖξ ἢ τορεῖς κύβους ἀπὸ τύχης βαλεῖν*, Epicharmus), was played with three dice, the highest throw being that of the three sices, $\tau\omicron\iota\varsigma$ $\xi\tilde{\xi}$, and the lowest that of the three aces, called *τορεῖς κύβοι*. In further illustration, a passage of Euripides fragments is cited by Peile, $\beta\acute{\epsilon}\beta\lambda\eta\kappa'$ *Ἀχιλλεύς δύο κύβω καὶ τέσσαρα*, *Achilles has thrown two aces and a quatre*; that is, he has thrown the three dice; two have turned up aces and the third a four.

34. δ' $\omicron\upsilon\tilde{\nu}$, and accordingly.

35. "*βαστάσαι*, extollere blandiendo." Kl.

36, 37. $\beta\omicron\upsilon\tilde{\varsigma}$. . . $\beta\acute{\epsilon}\beta\eta\kappa\epsilon\nu$, *a great ox has trodden upon my tongue*. "*Imago sumpta de bove qui pondere pedis agilem serpentem proculcat.*" Kl. The expression seems pro-

verbal, whatever may have been its origin. According to some, it alludes to an ancient coin bearing the image of an ox; and the phrase means, to be silenced by a bribe. Theognis (815) has, *Βούς ἐπὶ μοι γλώσσῃ κρατερῇ ποδὶ λὰξ ἐπιβαίνων, ἴσχει ζωτῆλεν καίπερ ἐπιστάμερον*, *an ox treading upon my tongue with strong foot, restrains me from prating, though knowing how*. Probably the proverb combines both the allusion to the coin, and to the ox treading with his heavy foot upon the nimble serpent and stopping him, as Klausen supposes. This explanation would at any rate give a peculiar force to the saying. It is not, however, necessary here to suppose that the watchman has been actually bribed to silence upon the infidelities of his mistress, but that he has strong inducements, out of consideration for his personal safety, to keep his tongue from running.

37, 38. *οἶκος λῆξιεν*. The following lines have been cited as illustrations of the passage, —

“ The castle of Petrella,
Its dungeons underground, and its thick towers,
Never told tales; though they have heard and seen
What might make dumb things speak.”

Shelley's Cenci, Act II., Sc. I.

“ *Its old walls*, ten times
As old as I am, and I 'm very old,
Have served you, so have I, and I and they
Could tell a tale; but I invoke them not.”

Byron's Foscari, Act V., Sc. I.

38, 39. *ἐξὼν λήθομαι*, *for to those who know I willingly speak, for those who know not, I willingly forget*. See Herod. IV. 43, *τοῦ ἐπιστάμερος τὸ οὔνομα, ἐξὼν ἐπιλήθομαι*, *knowing the name I voluntarily pass it over, or omit to mention it*.

The Warder has in his character a touch of the humorous. This is quite common in the Attic Tragedy. The

Guard in the *Antigone* of Sophocles is another example. This common character may be compared to the Motley or Fool of the Old English Drama, though not so prominent, or so full of quirks and quibbles. Having delivered the prologue, the Warder descends from his station, and enters the palace to inform the queen of the appearance of the signal-fire. The day dawns, and the chorus of ancient Argives enters the orchestra. Their chant is the *Parodos*, or first choral song, sung probably by the whole chorus in a sort of recitative as they enter. This continues from the beginning to v. 104. Then, after the members of the chorus have taken their positions, we have a strophe, an antistrophe, an epode; second, a strophe, an antistrophe; third, a strophe, an antistrophe; fourth, a strophe, an antistrophe; fifth, a strophe, an antistrophe; sixth, a strophe, an antistrophe, — six strophes, and six antistrophes, with an epode after the first strophic pair.

In the opening anapæsts the chorus reverts to the time, ten years before, when the armament set out for Troy, to avenge the wrong done by Paris. They are sent by Zeus Xenios, — the God of Hospitality, — who destines both Greeks and Trojans to many a struggle, and many a bloody fray. *They* have been left behind from that brave muster, on account of their old age. “For when the young marrow that springs within the breast is grown old, and Ares is no more in place, then, over-old, already in the sere and yellow leaf, he walks over three-footed ways, and, no stronger than a child, he roams, a day-apparent vision.”

Meantime the queen has come upon the scene, and offers sacrifices on the altars. Beholding this, and seeing the flame of sacrifice arising, they turn and inquire of her what news has come. Then they describe the omen, which portended to the Greeks at the beginning that they

should finally be victorious, though the wrath of Artemis threatened them with disaster. Next, placing themselves in that point of time, the chorus deprecates the effects of the anger of the goddess, darkly hinting at the ominous sacrifice which will alone appease her and atone the wrong; ominously hinting, too, at the tragic consequence which shall follow that fearful act. Zeus, who teaches mortals wisdom through suffering, is supreme over all. Whoever invokes him aright shall obtain the whole of his mind. When the adverse blasts came, with their disastrous hindrance to the fleet, and no other remedy was found, the king bowed his head and "put on the collar of necessity," and dared to become the slayer of his daughter, "for the wretched madness of evil counsel, beginner of woe, emboldens mortals." The chorus describes in language of incomparable beauty and pathos, the scene that followed, ending with a prayer for a happy issue to all these events.

41. *ἀντίδικος*, *adversary*, lit. opponent in a suit at law. The language of the Athenian courts — so various, complicated, and constant was the business transacted there — not only passed into the speech of daily life, but into the language of every form of literature. Poets and philosophers, as well as orators and historians, adapted their expressions to the prevailing habits of the people. The war of Troy is a great trial, in which the parties are Menelaus and Priam, or the Greeks and the Trojans; the argument is the sword, the court, the field of battle, and the gods are judges.

43, 44. *Διθρόνον δισκήπτου τιμῆς*, of *two-throned and two-sceptred honor from Zeus*, referring to *Menelaus and Agamemnon*, the former the king of Sparta, and the latter the king of Argos. According to the ideas of the Heroic age, in which the scene is laid, the great families

traced their genealogies up to the gods, and all their kingly powers were drawn from Zeus and by him sustained.

48. *Μέγαν . . . Ἄρη, screaming great Ares from the heart ; shouting for war ! war !*

49 – 54. This passage has been well illustrated by the following lines from Dryden's *Annus Mirabilis* : —

“ And as an eagle, who, with pious care,
Was beating idly on the wing for prey,
To her now silent eyrie doth repair,
And finds her callow infants forced away,
Stung with her love, she stoops upon the plain,
The broken air loud whistling as she flies ;
She stops and listens, and shoots forth again,
And guides her pinions by her young ones' cries.”

ἐκπατίως ἄλγεσι παίδων, “ *ingenti dolore de liberis. ἐκπατίων*, quod sese continere nequit in itinere suo, quod huc illuc vagatur, itaque quicquid immodicum est et certis rationis finibus destitutum.” Kl. According to this explanation, the sense is *great sorrow*, and this is the simplest explanation. But others understand an *hypallage*, *ἐκπατίως ἄλγεσι παίδων*, for *ἄλγεσι παίδων ἐκπατίων*, *sorrow for their young snatched away*. “ This *hypallage*,” says Peile, “ may perhaps be explained on the principle of attraction, which Matth., Gr. Gr. § 630. h, attributes in part to an ‘ endeavor to connect as closely as possible what is similar or nearly allied,’ as, in the example before us, *ἄλγεσι* is placed in close connection with the *accompanying circumstance* (expressed by *ἐκπατίως*) which first called it forth, and which accounts moreover for its continued existence.” — *ὑπᾶτοι λεχέων*. Either the superlative has here the force of the comparative, *above their nests* ; or *λεχέων* is the genitive of the object with respect to which the birds move on high. — *ἐρετμοῖσιν ἐρεσσόμενοι*, *rowing with the oars of their wings*, like Southey's

"The green bird guided Thalaba,
Now oaring with slow wing her upward way."

Thal., XI. 6.

Δεμιοσίη *ὄρταλίχων*, lit. *the bed-watching labor of* (or for) *the young*; i. e. *the labor of watching the nest of the young*; labor spent in guarding the nest of the young. Klausen, however, following Hesychius, understands it to refer to the callow state of the young birds, obliged to stay in the nest, not yet able to fly; and *πóρος* to mean "res, in qua laborem consumit aliquis." Then the sense of the passage would be, *having lost their young, their unfledged care.*

56, 57. *οἰωνόθροον* *μετοίκων*. The general sense of this passage, viz. that it describes the screaming of the birds for the loss of their young, is obvious enough; but it is not so easy to interpret the single expressions; especially the meaning and construction of *τῶνδε μετοίκων*. Klausen and Peile, following a Scholiast upon the *Œdipus Coloneus*, refer them to the parent-birds, who utter the cry, and who are called *sojourners* of the air, or of the high places. "Pullos vero minime dixisset *μετοίκους*," says Klausen. "quos non modo abductos, sed devoratos esse consentaneum est." Another Scholiast interprets *τῶνδε μετοίκων* to mean *τῶν μετοικισθέντων νεοσσῶν*. Schneider so understands it, and connects the case with *Ἐφρνύν*, v. 59. Klausen's objection to this explanation, that the young birds were not only stolen away but *eaten up*, and therefore could not well be called *μετοίκαι*, will not hold, because there is no hint of the birds being eaten at all, any more than there is that Helen, whose abduction the robbery of the nest represents, was eaten up by the Trojans. Applying the remark made above — that the terms drawn from law and politics entered into the poetry of the Athenians, and gave it a strong local coloring — to

these words, we shall see a confirmation of the sense that Schneider and the second Scholiast affix to *μετοίκων*. The *μέτοικοι* were aliens, who had left their homes and changed their residence. At Athens they were not allowed to *live in houses of their own*. These young birds, in the same way, have left their proper dwelling; are borne away to other places, as Helen was borne to Troy, where she too was a sojourner; are shut up perhaps in cages. As to the construction, the genitive *on account of* is better than the genitive depending on *Ἐκινόν*; the cry is uttered *on account of* these birds stolen from their home.

62. *πολύτροπος*, *sought by many wooers*, referring to the time before her marriage, when most of the princes of Greece were suitors for her hand. Some, with less propriety, refer it to Menelaus and Paris. But Klausen justly remarks, “Propter illos vero duos non poterat dici *πολύτροπος*.” Perhaps, however, it may still better be understood in a more general sense, as describing the attraction of Helen’s beauty and her power over men, as shown by the various adventures of her life.

65, 66. *Διαχραομένης . . . χάμαξος*, *the spear-shaft being shivered in the onset*. — *προτέλεια*, properly, *preliminary sacrifices or gifts*; here applied figuratively to the first shock of battle.

68, 69. *ἔστι . . . πεπρωμένον*. The chorus is yet ignorant what is the present state of the case between Greece and Troy; but whatever it may be, it is coming to the fated end. The guilty must be punished, though both alike will be afflicted in the dreadful struggle.

69–71. *Οὐθ’ . . . παραθέλξει*. The subject of this sentence is *τις*, to be mentally inserted after the negative, *no one*. The general idea is, No one shall avert the punishments which are destined to avenge the offended majesty of the gods. Justice must have its course, let ruin fall

where it may. Neither sighs, nor libations, nor tears, shall appease the wrath of Heaven. ἀνύκωρ ἱερῶν is understood by Klausen to mean the *sacred rites neglected*; i. e. the violation of the laws of hospitality by Paris. Peile, on the other hand, refers it to the Parcæ or Fates, the *sacred personages to whom no offering is made by fire*. Taking the first interpretation, the sentence is, *No one shall appease by secret sobbing, nor by secret libations, nor by shedding of tears, the unyielding angers (of the gods) on account of the neglect of sacred things*. The second is, *No one shall appease the unyielding angers of the fireless goddesses (the Furies) by, &c.* Schneider has still another explanation, *No one shall appease the fixed desire (of Zeus and Destiny) for fireless sacrifices (for battle sacrifices, — who fall in war, and are not like victims, brought as burnt offerings to the altar)*. May not the words ἀνύκωρ ἱερῶν form an independent clause, a gen. absolute, *the sacrifices being unoffered*, the sense of the whole being, *No one shall by sighs, or libations, or tears, appease the inflexible anger (of Zeus and Destiny) until the sacrifices shall have been burnt*; until full atonement shall have been made; until all the destined victims shall have been offered up, including, in the silent thought of the poet, though not in the consciousness of the chorus, the awful tragedy of the death of Agamemnon, and the bloody retribution exacted by Orestes upon his mother. If this interpretation is admissible, there should be a comma after ἱερῶν.

72–75. Ἡμεῖς . . . στήπροις, *But we, on account of our unhonored, ancient flesh (bodies enfeebled by age, and therefore of no account in war) being left behind the then array, remain, supporting on staffs our strength equal to a child's*. Old age is a second childhood. Its strength is ἰσότης, no better than childhood's. The phrase ἰσὺν νέμειν, *to manage strength*, here means, from its connection, *to support or guide it*.

80. *τρίποδας μὲν ὁδοὺς, three-footed ways.*

82. *ἡμερόφρωντον.* "Quia pallidæ interdiu apparent imagines nocturnæ." Kl. "Pulcherrimum est epitheton illud *ἡμερόφρωντον*, non tantum ut metaphoram clarius definiat, atque a vero somnio, quod noctu apparere solet, distinguat; sed quia senes, aplicationis gratia, interdiu versus meridiem in conspectum venire solent, ut ad mediam fere noctem dormientium oculis obversantur insomnia." Butler, quoted by Peile.

86, 87. *Τίτος . . . θυσιαῖς ;* *By the persuasion of what announcement* (induced by what news) *dost thou kindle the sacrifices sent around?* Clytæmnestra must be supposed to have sent to various altars of the gods prepared offerings, which were to be burnt as soon as news should be received through the preconcerted signals. The chorus observing her now to pass from altar to altar, and seeing the lamp-flames, blazing heaven-high, naturally suppose that some great event has been announced.

94-96. *Φαμασσομένη . . . βασιλείῳ,* literally, *Drugged by the soft, not fraudulent, persuasions of the pure unguent, the royal oil from within the palace.* This is an instance of the high-wrought phraseology in which the intense thoughts of Æschylus were often expressed. The chorus is describing the torch or lamp-light, by which the sacrifices are performing. The lamp is drugged with the soft persuasions of pure oil; these persuasions are not treacherous (like those addressed by demagogues to the populace), but free from fraud, kindling an honest flame. *αἰδόλοισι*, according to Peile, is a corrective epithet, for the full force and meaning of which, we must look abroad upon the moral and political constitution of the ancient communities of Greece."

100-103. *"Η νῦν . . . λύπης.* Both the reading and construction of this passage are doubtful. The general

idea is, that the anxiety of the chorus at one time troubles the mind with thoughts of ill, at another, soothing hope, drawn from the sacrifices the queen is offering, relieves the heart from its wasting cares. ἀμύρει *averts* or *wards off*. λύπης is constructed with ἀπληστον. γαίονσα, *shining forth*. ἀγαρά, Dor. fem., *soothing*. Translate then literally, *Which now at one moment is evil-thoughted* (i. e. a suggester of thought of ill), *and at another, soothing hope, shining forth from the sacrifices, averts the anxious thought insatiable of grief that wastes away the soul*.

104. Κύριός εἰμι, *I have it in my power*; it belongs to me. The chorus speaks in the singular number. It refers to what has been said of having been unable to join in the *military* action; but it is its province to speak of, &c. — ὄδιον ζῳότος αἴσιον, *the ominous power or propitious victory on the way*, i. e. the omen of victory, or rather the power of destiny indicated by the ὄμεν which met the army, and which is described in the lines that follow.

105–107. Ἐντελέων. Klausen reads ἐκ τελέων, and understands τέλη to mean *the gods*, the magistrates, as it were, over the affairs of men. But the present reading makes a better sense, — the *finishing*, i. e. *avenging men*, i. e. the Atreidæ, or the Greeks. — ἔτι . . . αἰών, *For still persuasion from the gods, and my age akin to my strength, inspires my strain*.

108, 109. ζῳότος and ταγάν are in apposition, governed by μέμπει.

112. χειρὸς ἐκ δορυπάλτου, *on the spear-hurling hand*, i. e. the right.

113. Παμπρόετοις ἐν ἔδραισιν, *in all-conspicuous seats*, i. e. in places high in air, to be seen of all.

114, 115. Βοσζόμενοι . . . δρόμων. There is some difficulty in the construction of βλαβέντα, γένναν, to which it

would seem to refer, being feminine, and the participle being either masculine singular acc., or neuter plural. But the birds are represented as devouring the female hare, *young and all*. The participle may, in the connection of the thought, be referred to all together, and therefore should be considered as a neuter plural.

116. αἶλινον. “Pro flebili cantu qualis erat Lino mortuo cantatus, accipiendum esse nullus dubito. Hoc enim vult chorus. Omen illud partim infelix erat, quod longam belli moram prædixit; partim felix, quod urbem Trojanam denuo captam iri ostendit. Igitur, quatenus infelix erat, αἶλινον αἶλινον εἶπέ; quatenus vero felix, quod faustum sit, prævaleat.” Butler, cited by Peile.

117. στρατόμαντις, *the army-soothsayer*, i. e. Calchas.

121. ἄδε κέλευθος, *this march*, this expedition.

122, 123. Πάντα . . . βιαιον. πρόσθε is to be referred to πύργων, according to Kl. and P. *In front of the towers*, i. e. the walls. “Bona ex urbe, e mœniis erepta in castra ad naves portantur.” Kl. Schneider, however, constructs πύργων with κτήνη, and πρόσθε with τὰ δημοσιότηϊ, the sense being, according to him, *All the wealth of the city, formerly possessed in abundance by the people, fate shall violently destroy*.

124, 125. Οἶον . . . στρατωθέν. The besieging army is a bit forged purposely for Troy. The expression is rather harsh. Translate, lit. *Only may no anger on the part of the gods darken the great forged bit of Troy, encamped*; may no act draw down upon the encamped host, which constrains the Trojan city as a bit governs the steed, the anger of the gods. — οἶζο, *the house*, i. e. Agamemnon and Menelaus, who are also figured as the eagles in the next line, *the winged hounds of Zeus*. This expression is imitated by Shelley, Prometheus Unbound, *Heaven's winged hound*, i. e. the vulture.

130. Τόσσον περ εὐφρων, *so very kindly disposed*. — ἡ Καλὰ, *the Lovely*. “Diana ἀγίστη καὶ καλλίστη Athenis et inter Arcades culta; in poetis primo a Pampho hoc nomine appellata.” Kl.

131. δρόσοισιν λεπτοῖς, *the tender young*.

133. τεορνά, constructed like εὐφρων, and agreeing with Ἀρτεμις implied in Καλὰ.

134. αἰτεῖ, supply τὸν πατέρα.— ξύμβολα, *omens*. “ξύμβολον res e qua conjicitur esse aliquid, vel quod futurum, vel quod absens, vel quod occultum est.” Kl.

135. δεξιὰ μὲν, κατὰμοιφα δὲ γάσματα, *propitious on the one hand, but blamable* (i. e. unpropitious, unfavorable) *on the other; propitious*, inasmuch as final victory was portended; but unfavorable on account of the wrath of Artemis.

137–141. Μή . . . τεύξῃ, *that she (Artemis) may not cause contrary-blowing, long, ship-keeping detentions from the voyage*. — θυσίαν ἑτέραν, *another sacrifice* (euphemism for a sacrifice too fearful to be specified, i. e. the sacrifice of Iphigenia). — νεκρῶν τέκτορα σύμψυτον, *kindred worker of quarrels*, i. e. according to one view, for *worker of family quarrels*. Peile suggests “a growing worker of strife; σύμψυτον expressing that this leaven of discord grows with the growth of the angry ferment which itself excites.” — οὐ δεισέροα, *reverencing not, or causing to reverence not, the character of husband*. Peile, *religiosus*. Kl. Perhaps the literal meaning *not fearing man, not dreading the reproaches of men*.

141, 142. μῦναι γὰρ . . . τεκνόποιος. These words of Calchas darkly forebode all the tragic consequences that are to flow from the sacrifice of Iphigenia. The description of the retribution, the avenging spirit, springing up again, fearful, haunting the house, deceiving, unforgetting, is conceived in exact accordance with the events which are to realize it.

143. ἀπέκλαγξεν. This word, literally meaning *screeched out*, is to be understood as referring rather to the nature of the oracular communication, and its effect upon the hearers, than to the manner in which it was delivered.

147, *seqq.* The parts of the choral chant constitute what is technically called the first Stasimon. The chorus has taken its stand near the Thymele, and, as Müller says, “before relating the story of the sacrifice of Iphigenia, turns to Zeus as the only god by whom the mind can be enlightened, and directed whether it is to abandon itself to further anxiety, or to dismiss all apprehension. This invocation to Zeus leads us to the natural supposition that there was a statue of Zeus on the altar of the Thymele. In this case, the commencement of the second Stasimon with an invocation to Zeus is doubly appropriate, as well as the general prevalence of the idea of Zeus throughout all the Stasima of this Tragedy.”

147, 148. εἰ κεκλημένω, *if it be pleasing to him to be called by this name.*

151, 152. εἰ ἐτητύμως, *if one would truly cast from the mind the useless burden*; the useless burden here is the burden of anxiety which oppresses the mind of the chorus; μάταια with the article is used as an adjective.

153 – 156. These lines refer to the predecessors of Zeus in the elder mythology; ὅστις πάροιθεν ἦν μέγας, *he who before was great*, is Uranus; ὃς δ' ἔπειτ' ἔφν, *and he who lived after*, is Kronos. — τριακτῆρος, *a conqueror*, properly, a victor in wrestling, lit. one who has thrice thrown his antagonist. The revolutions in the mythological powers are described in Milton's *Paradise Lost*, Book I.

157, 158. Ζῆν' αἶψα πᾶν, *But one, by zealously shouting Zeus in songs of victory. shall obtain all of his mind*; by paying homage to Zeus as the supreme ruler of the world, shall receive the desire of his heart.

159–161. *Τὸν . . . ἔχειν*, *Who has put mortals on the road to wisdom, by ordaining as a fixed law that knowledge comes by suffering.* The same idea is expressed in Miss Barrett's (now Mrs. Browning) *Vision of Poets* : —

“Glory to God, to God he saith,
Knowledge by suffering entereth,
And Life is perfected by Death.”

And by Byron in *Manfred* : —

“Grief should be the instructor of the wise,
Sorrow is knowledge.”

162, 163. *And in sleep, sorrow remembering anguish distils* (or drops) *before the heart*, i. e. even in sleep the unforgetten anguish of remore visits (as it were drop by drop) the heart; *and upon unwilling men wisdom* (soundness of mind, literally, *to be of sound mind*) *hath come*, i. e. men are taught wisdom and sobriety by suffering, against their will.

164, 165. *Δαυμόρων . . . ἡμέρων*. This sentence is variously explained. *Deorum hæc est gratia, potenter sublimi transtro insidentium*. Wellauer. *Deorum autem hoc est beneficium nempe ut malo suo moniti homines inviti discant, sedem venerandam potenter insidentium*. Butler. Blomfield, connecting it with the preceding line, translates, *For a respect for the gods seated on the worshipful bench of justice is somehow or other driven into men*. Schneider, *Der Götter aber wohl* (vermuthlich) *Gnade ist es, die gewaltig* (mit Macht) *am ehrwürdigen Steuer sitzen* (der höchsten Götter, namentlich des Zeus), i. e. but it is perhaps the favor of the gods who forcibly (with power) sit at the awful helm (of the highest gods, especially Zeus).

If we look at the single words, and review them in connection with what precedes this passage, we shall see that

Δαμόνων, though plural, refers, as Schneider says, to *Zeus*; *χάρις*, whatever it may mean specifically, refers generally to the supreme law that men are taught by suffering to be wise; *βιάα* evidently is explained by the manner in which the favor of the high-seated gods is forced upon mortals; *σέλμα* is borrowed from nautical language, and here means *the upper bench*, *σέλμα σεμρόν*, *the awful bench*, i. e. the seat of supreme power.

166, 167. *ὁ πρέσβυς* = *πρεσβύτερος*, or perhaps in the general sense of *honored*.

168. *μάρτιν οὔτινα ψέγων*, *blaming no soothsayer*, "which," says Peile, "we must understand with Klausen to mean, that the particular case of Agamemnon on the occasion alluded to, *conspiring* as he did *with external circumstances* to bring about the apprehended result, *cast no reflection upon the prophetic office*, or (it is implied) upon the supremacy of *Zeus*, under whose permission the omen was to receive its accomplishment. Such appears to be the generalizing force of *οὔτινα* in this passage, to which we may apply the remark of Matthiæ, Gr. Gr. § 487, 4, that in all such cases "*τις* seems to temper the expression by referring a person or thing to the whole class to which it belongs."

170–177. A striking description of the wasting delay to which the wrath of *Artemis* subjected the Grecian fleet. The ships were assembled in the harbor at Aulis, opposite to Chalcis in Bœotia. — *παλιόροδοις*, *refluent*. The changing tides of the Euripus are described by many ancient authors. Strabo says that the tide changes seven times a day. See also Livy, XXVIII. 6; Pliny, II. 100. The number of changes in the current is fabulous; but that the current of the stream alternates frequently is confirmed by the testimony of travellers. Mr. Perdicaris (Greece of the Greeks, Vol. I., pp. 106, 107) says, — "The depth

of the channel under the drawbridge (i. e. part of the stone-bridge previously described) is from eight to nine feet, and the alternate currents, which are said to change every three or four hours, are now, as in former days, a puzzle and a wonder both to the ignorant and the learned. The current was now setting in the opposite direction from that of the previous evening, and at both times not only 'with a difference of level between the two sides,' but with the tumult, with the rush and the roar, of a mountain torrent." — *παλιμύζη*, doubly long; of twice the length, or, as we say, *as long again*, used, however, in the general sense of *very long*.

178, 179. *πικρὸν χεῖματος*, the bitter storm, i. e. the tempest which detained the ships. — *ἄλλο μῆχαρ*, another remedy, i. e. the sacrifice of Iphigenia.

184. *κατασχεῖν* depends on ὥστε.

185–196. The conflict in the father's mind is well expressed in these fine lines. — *δόμων ἄγαλμα*, the ornament of my house. — *παρθεροσφάγοισι ῥεῖθροισι*, with virgin-slaughtered streams; i. e. with streams of the virgin's blood. — *τί τῶνδε*, which of these? i. e. of the two alternatives, to obey, or not to obey. — *λιπόναν*; refers to the technical offence styled in Attic law *λειποναύσιον*, deserting the ship, against which a public action *γραφή* lay. — *γένωμαι*, the subjunct. of doubting and deliberating. — *Παρθένον . . . θέμις*. The subject of *ἐπιθυμεῖν* is left uncertain; explanations waver between Artemis and the Greeks. Taking the former, we have this meaning, — that she (Artemis) should desire the wind-stilling sacrifice, and the virgin-blood, with passion over-passionately, is right. Klausen and Peile adopt this. On the word *θέμις*, the former remarks, and the latter agrees with him, that it is "omne jus quod dii hominibus observandum imponunt; *δίκη*, id, quod inter homines constituitur, quo suis

unusquisque finibus continetur, neque quemquam lædit: *θέμῃς* majus quoddam ab homine postulat, non solum nequem lædat, set ut sint quos vereatur, parentes, hospites, dii. Hæc ratio oraculis et vaticiniis declaratur. Minuerat Agamemno majestatem Dianæ, trucidata bestia sacra; jus divinum Calchantis vaticinio enunciatum exigit mortem filiæ. Itaque *θέμῃς* de ipso vaticinio dictum." It is a little more natural to understand, with Schneider, the sentence to refer to the feelings of the army. They have been summoned by the Atreidæ to undertake this long and laborious expedition, to avenge an insult to Menelaus. It is no wonder they should vehemently desire not to be thwarted; that they should insist upon the sacrifice of a daughter of the family for whom their toils had been undertaken,—a sacrifice which will free them from their vexatious detention, and enable them to depart with hopes of victory, and prospects of plunder.

196. *εὖ γὰρ εἴη*. These words convey a reluctant assent, with a prayer that the result of so direful an act may be propitious; *γὰρ* here means *then*, or *therefore*. Perhaps it introduces a reason for some unexpressed feeling of the mind of the speaker, that there is hope or consolation still left.

197. *ἔδν λέπαδρον*, *put on the yoke*, bowed his neck to the yoke.

198–200. *Φρενὸς . . . μετέγρω*. In these lines the chorus speaks with the natural horror of such a deed, irrespective of the supposed will of the gods, and of the necessity whose yoke was laid upon Agamemnon. The under-current of thought is, that Agamemnon would better have renounced the expedition, than have imbrued his hand in his daughter's blood; the sailing of the fleet from Aulis is no sufficient justification for such a deed of horror. Translate literally, *breathing an impious, shifting gale of*

the mind, unholy, unsacred, then he changed to resolving the all-daring act. τροπαίαν, αἶψαν understood, a shifting wind. — μετέγω. μετά in composition gives the idea of a change of purpose, completely expressed in παντότολμον φρονεῖν.

201. θρασύνει here means, gives courage or strength. The sentence is of the nature of a maxim. For base counselling, wretched madness, beginner of woe, emboldens mortals, i. e. the guilty thought, the source of woe, the prompter of base purposes, when once admitted to the mind of man, though at first regarded with horror, loses its repulsiveness by familiarity, gains strength, and finally takes form in the guilty deed.

203. ἔτλα δ' οὖν, and accordingly he dared; i. e. in accordance with the sense of the general maxim in the preceding sentence.

204. ἀρωγάν, in apposition with the preceding sentence.

205. προτέλεια, the first fruits, i. e. the offering or sacrifice necessary to be made, before the ships could depart.

206. Αἰτὰς . . . πατρῶους, but her prayers and invocations to her father; κληδόνας πατρῶους means either invocations made by, or invocations addressed to, a father; in this place the natural interpretation is that given above.

207, 208. Παρ' οὐδέν . . . ἔθεντο, made no account of, gave no heed to.

210–223. This passage describes the preparation for the sacrifice, and the appearance of the victim. In the midst of horrors, the lovely picture of Iphigenia shines out with affecting beauty. The father directs the officiating ministers of sacrifice, after the prayer, which always preceded the slaying of the victim, to raise her aloft (λαβεῖν ἀέροδην) above the altar, like a kid, veiled in her robes, downcast in all her soul (the terror of her situation had paralyzed her strength and stupefied her, so that she must

be lifted up and laid upon the altar, like a helpless and frightened kid); and to restrain by force a voice which would bring a curse upon the house, and to guard by the dumb force of gags her beautiful mouth. The idea is, not to restrain her from speaking and actually uttering imprecations upon her father's house, but to prevent any scream of terror or horror, which would be ominous of evil to those who were slaying her. The construction of *φυλακάν* is a sort of apposition with the rest of the sentence, To restrain the voice, which (act) would be the guarding of, &c. — *κρόνον βαφάς*, *dies of saffron*. There is a diversity of opinion among the critics and interpreters, whether these words mean *the blood*, or the saffron-dyed robes. Klausen speaks doubtfully, but inclines to the opinion that the *flowing of blood* is intended; blood is elsewhere described as *κρονοβαφής*, and *χέουσα*, though applied by Homer to the letting fall of a flowing robe, more naturally means the pouring out of a liquid. Klausen cites many passages from the tragedies in confirmation of this. Blomfield and Peile explain it to mean, *letting fall her saffron-dyed garment*. Schneider agrees with Klausen. Haupt agrees with Blomfield and Peile. Schneidewin understands it to be the heart's blood. Humboldt, in his German version, shuns the difficulty by rendering literally, “Des Safrans Tüchung zum Boden giessend,” *Pouring the saffron's tinting on the ground*. Danz renders the same, “Doch als die Safrangetauchten Infuln, Niederflossen zur Erde,” *But when the saffron-colored fillets flowed down to the ground*. Voss gives it, “Zur Erd' ihr safran Gewand nun senkend,” *To the earth her saffron robe now dropping*. Symmons translates *κρονωπῇ*, &c., —

“And lay, with robes all covered round,
Hushed in a swoon upon the ground”;

and,

“ Now as she stood, and her descending veil,
Let down in clouds of saffron, touched the ground ” ;

which he vindicates in a long note, in which he cannot conceive how “ Abreschius and Stanley could have so misconceived the passage as to render *ῥοίζον βαρὰς χέουσα* *pouring out her blood*, when it should be *dropping her veil*.” To illustrate the passage, and to show “ how the same manners are still preserved in the East after such a lapse of time,” he cites from Hughes’s *Travels* a “ description of the execution of a young Turkish girl, who was brought out veiled, and unveiled just before the barbarous execution (stoning) took place.”

Mr. Medwin translates, —

“ But see ! O, see, along the ground
The deep folds of the croceate veil
In wild disorder float and trail.”

Kennedy, —

“ Meanwhile she glanced,
Her saffron-dyed attire
In loose disorder streaming.”

I think, notwithstanding the numerous authorities the other way, that the natural order of the description favors the view of Klausen. The priests lift her up and place her on the altar. Next of course comes the slaying, and the flowing of the victim’s blood ; the piteous sight of the maiden, thus dying, speechless, but, like a form in a picture, seeming to wish to speak while she gasps her life away, moves even the rude throng of warriors to compassion. True, it may be said that lines 216–219 describe what took place as they were lifting her from the ground ; that the falling of the robe was a natural incident to his act ; that the pity of the spectators was moved by the wild, despairing, but speechless look which she cast around her, as she was borne to her death ; nor can any

conclusive objection be urged to this view, excepting that there is something incongruous in the mention of the *color* of the robes at such a moment, whereas, the epithet is perfectly natural, when applied to the blood. In either case the recollection of what she had formerly been in her father's hospitable halls, comes in here with exquisite effect, — *for often had she sung in the well-tabled (hospitable) halls of her father; and she, a pure virgin* (silently contrasted with the dancing and singing women, whom in later times it was the custom to employ at banquets), *with her voice, lovingly honored the glorious and happy state of her dear father.* — *τριτόσπονδον, having a third libation.* “Jovi Servatori peculiaris est tertia libatio.” Kl. The epithet, therefore, means *happy*, or *fortunate*, placed as it were under the special protection of Ζεὺς σώτηρ, who was called *τριτόσπονδος*. — Observe the force of the imperfect ἐτίμα, describing continued or repeated action.

224–229. Τὰ δ' ἐνθεν, *what followed*, i. e. the general consequences of the sacrifice of Iphigenia. — Τέχραι . . . ἄκχαρτοι, *But the arts of Calchas (the predictions) were not ineffectual.* — Δίκα . . . μέλλον, *Justice inclines (as in a scale) the knowing the future to those who have suffered; i. e. in the natural order of things it needs no one to tell us what will happen, if we judge of the future by the past.* — Τὸ προζλύνει δ' ἦλυσιν, *But to hear of its coming beforehand; to be told of what is to happen; what calamities are doomed to fall; I'll none of it; experience teaches all I wish to know.* — Ἴσον . . . προστένειν, *It (the being told precisely beforehand) is equal to mourning beforehand.* — Τορὸν . . . ἀγᾶϊς, *For it will come (whatever is doomed to come) dawning with the beams of the morn.*

230. Πέλοιτο . . . ἐν προᾶξις = τὸ δ' ἐν νυκτίω.

231, 232. τόδ' ἄγχιστον . . . ἔρχος. τόδε is demonstra-

tive, the speaker indicating by a gesture that it is himself and his companions to whom the word refers; ἄρχιστον, *nearest*, as having some portion of Agamemnon's power delegated to them in his absence. — Ἀπίας. In Homer, this is only an epithet of the Peloponnesus; in the Attic writers it is used often as a proper name. — μοροῦργουρον, *only guarding*. The old men were the only protectors of the land, while the kings and the flower of the youth were in the war.

The dialogue from v. 233 to 329, is technically called the first episode. Clytæmnestra relates to the chorus the mode by which the news of the destruction of Troy has been brought to the city.

235. ἐρημωθέرتος ἄρσερος θρόνον. “Et regi et reginæ sua est sedes, ut Alcinoos a filiis, Aretæ a puellis circumdatæ. Hom. Od. VI., 305, seqq.” Kl. *The male throne being deserted*, Agamemnon's seat being vacant during his absence.

237. ἐναγγέλοισιν ἐλπίσιν, *with hopes excited by good tidings*, dative of cause.

238. οὐδὲ σιγῶσῃ γθόρος. An expression implying that, though the chorus desires to know what has happened, it has no right to demand of Clytæmnestra that she should inform them; *but no grudge to you, if silent*; we shall not take it ill if you do not tell us.

240. Ἔως . . . πάρα. In their idea of the succession of time, the Greeks gave precedence to the night. The morning thus naturally became the child of the night; hence the origin of the παροιμία, *the proverb*, here applied by Clytæmnestra.

241. χίονα . . . ζέειν. The infinitive depends on ἐλπίδος, *a joy greater than the hope to hear*; greater, that is, than you can hope to hear. The infinitive dependent on a substantive is a frequent Greek construction.

243. πέφηνε τοῦπος ἐξ ἀπιστίας, *the word has escaped from incredulity*; what you said struck me as so incredible, that I doubt whether I heard aright.

244. Ποίαν Ἀχαιῶν οὔσαν, γρημί understood. "An expression," says Peile, "conveying more than the bare announcement of the fact, and at the same time indicating probably, by the self-satisfied tone in which it was delivered, a little impatience of the chorus's exclamation and look of incredulity."

246. Εὖ γὰρ . . . κατηγορεῖ. I think we must suppose these words to be spoken in a tone of sarcasm. γὰρ, as often elsewhere, introduces a reason for some suppressed thought. *Thou sayest well* (ironical) *for thy look accuses thee of being well-disposed*. κατηγορεῖν is sometimes used in the sense of *to indicate*, which is its general meaning here. But there seems, besides, to be a touch of bitterness in the expression.

247. Τί γὰρ . . . τέκμαρ; γὰρ again introduces, in the form of a question, the reason for a suppressed thought. The chorus understands the sarcasm of Clytæmnestra, and, silently admitting her insinuation of its want of belief and of sincerity, says in effect, *Yes, I do doubt for what is the credible proof of these things?* τό has an emphasizing force: *the credible one*; that on which you so much rely, that on the strength of it you are offering sacrifices, as if you had no doubt the news were true.

248. Ἔστιν, *There is one*. Clytæmnestra answers abruptly, not to the question of the chorus, but to the doubt implied in the question. — μή, the hypothetical negative, *Supposing that not*.

250. *I would not take a fancy of a slumbering mind*.

251. ἄπτερος φάτις, *wingless word or thought*. Unless α is to be considered as intensive. In the former case the words are to be rendered *an unspoken word*, that is, a

thought or *presage*; the opposite of the ἔπειτα πτερόεντα of Homer. In the latter, a *sudden* or *swift-flying rumor*.

253. Ποῖον χρόνον, *Within what time?* This relation of time takes the genitive. The meaning, *How long is it since?*

254. Τῇς ῥῆς, &c. Construction same as the preceding.

255. τόδ' τάχος. Adverbial, *thus swiftly with this speed*.

256 – 291. A magnificent description of the progress of the signal from Troy to Argos. In some places the reading is uncertain; from a great variety, that selection has been made which seemed to give the most consistent sense. The fire is first lighted upon Ida; then in succession, appears on the Hermæon, a hill of Lemnos; then on Mount Athos; whence it glances over the sea and is taken up by Macistos in Eubœa; then, crossing the streams of the Euripus, it comes to Messapion, a mountain in Bœotia; thence to Cithæron; thence, shooting across the Gorgopion lake, to Ægiplanctos in Megaris; and thence, over the Saronic strait, reaches the Arachnæan height, in the neighborhood of Argos, whence it strikes upon the roof of the Atreidæ. It was, therefore, a line of signals, running along the heights, on the islands and the main land, until it broke upon the towers of Argos.

A parallel passage has been cited from Scott's Lay of the Last Minstrel: —

“ A sheet of flame from the turret high
 Waved like a blood-flag on the sky,
 All flaring and uneven;
 And soon a score of fires, I ween,
 From height, and hill, and cliff, were seen,
 Each with warlike tidings fraught;
 Each from each the signal caught;
 Each after each they glanced to sight,
 As stars arise upon the night.

They gleamed,

Till high Dunedin the blazes saw,
From Soltra and Dumpender Law."

And another, a striking passage, from Milman's Samor : —

"There 's yet another element, cried aloud
Samor, and in the fire he cast a brand
A moment, and up rushed the giant fire.
. . . . Eastward far, anon
Another fire rose furious up, anon,
Another, and another, all the hills,
Each behind each, sent up its crest of flame.
Along the heavens the bright and crimson hue
O'erleaps black Tamar, and on Heyton rock
It waves a sanguine standard. Haldon burns,
And the red city glows a deeper hue,
And all the Southern rocks, the moorland downs,
In those portentous characters of flame,
Discourse and bear the glittering legend on."

See also Macaulay's Ballad — the Armada.

260. αἶπος Ζηρός, *the height of Zeus*, i. e. sacred to Zeus.

261–264. Ὑπερελής σκοπαῖς. ἰσχὺς and πένκη are in apposition. Translate, *And bounding over so as to back (skim) the sea, the strength of the torch to be sent for joy, the pine went announcing, like a sun, the golden-beaming light to the look-out of Macistos*; i. e. and the blaze of the pine-torch which was to carry joy to Argos, bounding across the sea, bore its golden light, as if it were a sun, to the station of Macistos. There are several difficulties in connecting the Greek of this passage. The principal are the construction of πρὸς ἰδούην, which is rendered especially doubtful by the omission of a finite verb, and the meaning of πορευτοῦ. I incline to Klausen and Schneider's opinion, that πρὸς ἰδούην indicates the result. πορευτοῦ has I suppose the usual meaning of the verbal ;

πορευτὸς λαμπάς, then, is a torch to be passed on, to be forwarded; this at least seems to me, on the whole, the best explanation.

265, 266. Ὁ δ', referring to *Macistos*, the hill being, as it were, personified. — παρῆγεν ἀγγέλου μέρος. Either, connecting the verb with the negative οὐ in οὐτι μέλλων, *he did not, (by) delaying, neglect the part of messenger*; or, taking παρῆγεν in a sense similar to that of παραγγέλλασα, and *he, neither delaying at all, nor heedlessly overcome with sleep, passed on (sent along, sent forward) the part of messenger*; that is, neither loitering in his duty nor falling asleep, he took up and transmitted the signal fire.

270. Γραία . . . πυρί, *having kindled a pile of gray heath*. Some understand the epithet γραία to be derived from Γραία, the name of a city, and therefore *Græan heath*; but this is far-fetched.

276. πλέον . . . εἰρημέων, *kindling more than those described, kindling with a brighter blaze than before*.

281. Φλογὸς μέγαν πώγωνα, *a great beard of flame*, so called because the flame tapers off, like a pointed beard.

281–283. Σαρωνικοῦ . . . γλέγουσαν. Schneider, Klausen, and Peile read *ζάτοπτον προῶν*, understanding it to mean, *the mirror surface of the strait*; on the ground that *προῶν* is not only a projection of the land into the sea, but an indentation or frith of the sea in the land; and no doubt it does mean the latter, especially in *Æschylus*. But there is a difficulty in the apposition, with an adjective signification of *ζάτοπτον*, a mirror. The examples of several substantives used together without a copula, designating the same notion, are not exactly to the point, as Klausen, referring to Bernhardt (Synt. Gr., p. 50), would have them. Canter's correction, adopted by Wallauer and generally received, is that of the text, *ζάτοπτον προῶν*.

But I am inclined to think *πρὸν* here is the surface of the Saronic gulf; *κάτοπτος* means properly *to be seen*, or *visible from above*; in sight of one who looks down from, *κατά*. Here the flame, shooting from Ægiplanctos, streams from the height, *over* the strait or gulf, making it visible, lighting its surface, so as to render it *κάτοπτον* to one who looked upon it from a neighboring hill; i. e. he might have traced the path of light across the waters. Translate, then, *to shoot onward, blazing over the lighted surface of the Saronic strait*.

Schneidewin, however, understands by *πρὸν*, *the rocky shore springing up from the sea*, and connects the genitive *Σαρωνικοῦ πορθμοῦ*, with *Κάτοπτον*, like *κατόψιος τῆς γῆς* in Eurip. Hippolytus.

286. *ὄνκ . . . πυρός*, *not undescended from the Idean fire*.

287–289. *Τοιοῦδ' . . . δραμών*. The allusion is to the *λαμπαδηφορέα*, a spectacle given at the festivals in many parts of Greece. At Athens the preparation for it was very costly, and it was reckoned among the burdensome offices, — the *liturgies*. (See Boeckh's *Public Economy of Athens*, Lamb's Tr., pp. 584–600.) Schneider says there were two kinds; one, in which several persons ran together, and the victor was he who first reached the goal with his torch still blazing; the other, in which the rivals stood at certain distances from each other. The first must run to the place of the second, the second to the place of the third. The victors were those who succeeded in reaching their destination without extinguishing the torch. Herodotus compares the Persian arrangement of post-expresses to this species of torch-race (VIII. 98). Pausanias describes one of these races, starting from the altar of Prometheus in the Academy (I. 30). “In the Academy there is an altar of Prometheus, and they run

from it to the city, holding burning torches. And the contest is to keep the torch burning while running. The first loses the victory if his torch is extinguished, and the second takes his place ; and if his torch goes out, the third is the victor ; and if the torches of all are extinguished, the victory accrues to no one."

Translate, *Such are the ready stations of the torch-bearers, one filled up by succession from another ; one taking the torch from another in regular succession ; and the first wins, and the last, in the race.* Schneider explains *the first*, because it gave the first announcement of the capture of Troy ; *the last*, because it brought the news to me. But Peile says, — "The fiery courier that set out from Ida, *the first and last that ran*, the same arrived at the victorious goal." The former is better.

296. *βοῆν ἄμικτον*, an unmingled cry, unharmonious, discordant ; more nearly explained by the description of the taking of the city which follows.

298. *οὐ φίλως* is to be connected with *διχροστατοῦντα*, separated in no friendly way.

299. *δίχα*, explained by the correlative expressions *οἱ μὲν* (301), and *τοὺς δέ* (305), the former introducing the description of the captured ; the latter of the captors.

301. *Οἱ μὲν . . . πεπτωότες*. "Designantur hoc versu mulieres et puellæ. Feminæ et pueri remanent, viri et juvenes cæsi sunt. Genere masculino positum est *οἱ πεπτωότες* quia hoc utrosque comprehendit, et feminas, quæ hoc versu, et pueros, qui sequenti designantur." Kl.

303. *παῖδες γερόντων*. "*ἀσυνδετώ* additum, quia maximam omnium hæc imago movet miserationem." Kl.

305–307. *νυκτίπληγτος*, causing to wander by night. — *πόνος νῆστις*, *hungering toil* ; *toil or hardship accompanied by hunger*. — *πρὸς ἀρίστοισιν*, *at the breakfasts*. The scene, it must be remembered, is laid in the morning,

after the capture of the city, and the queen is describing what she imagines to be the state of things in Troy. The disorderly manner in which the victors, hungry and toil-worn, seize on whatever they can find in the city is well represented. — ὧν ἔχει πόλις, *of what the city has*. — πρὸς οὐδὲν ἐν μέρει τεκμήριον, *according to no token* (rule, or fixed order) *in succession*; i. e. as Klausen explains it, the things were distributed without any certain order, and without having a larger portion distributed, as was at other times the custom, to the chiefs.

313. εὐσεβοῦσι. This verb is constructed either with or without a preposition, περί or εἰς.

315. Οὐκ . . . ἄν. The particle γε gives emphasis to the particle ἄν; and the particle ἄν qualifies the negative οὐκ, the sense being, *It is not likely that, having taken, they can afterwards be taken in turn*. Clytæmnestra is communing with her own mind, and yet uttering her thoughts aloud, with a hidden allusion also to her own murderous purposes, to be executed on Agamemnon, when he shall return.

316, 317. Ἐρως . . . νικωμένους. μή with the subjunctive does not here imply a wish that the thing may not happen, but rather a doubt, or a caution. Let them beware how they yield to a desire, &c., *for they need*, &c. — ποθεῖν ἃ μὴ χρεή, *to desire what should not be*, alluding to the robbing of temples and other sacrilegious acts, which an army in the flush of conquest is apt to commit.

318, 319. The allusion is to the race, in the ancient games. The course to the goal and back again was called δίαυλος; the single course was αὐλός, lit. *a flute*; both designations are drawn from the resemblance in figure to the flute and the double flute. The return from Troy is accurately compared to the return course in a race. The whole subject of the ancient games is fully illustrated by

Krause, in the "Olympia," and the "Pythien, Nemeen, und Isthmien." — οἴζους must be constructed with νοστίμου, *a safe return to their homes*, which is further described by the apposition of the following lines.

320–325. This passage is somewhat obscure. Part of the obscurity seems to arise from the secret reference in the mind of Clytæmnestra to her own plans of vengeance and murder; the expression being, however, so veiled, that the chorus can only understand her to allude to the probable or hypothetical vengeance of the god upon the Grecian army, in case they do not use moderation in their victory. Schneider, who adopts the common reading, ἀναπλάκητος, explains, *But if the army should come, without having offended against the gods, the loss of the dead may be wakeful* (again called up, again brought to memory), *if the ills should not chance to be fresh* (freshly in the mind). Clytæmnestra speaks vaguely, and means, that the loss of her daughter Iphigenia, even if it be not in fresh remembrance, yet will be called to mind by the arrival of Agamemnon, and will spur her on to vengeance. The chorus understands by πῆμα τῶν ὀλωλότων, *the loss of those who are slain in war*. There is certainly, with either reading, a studied ambiguity. I incline to the reading in the text. It may be constructed, I think, as follows: εἰ δὲ στρατὸς μόλοι ἄρ ἀναπλάκητος θεοῖς, *if the army should come having offended the gods*, i. e. even if the army should reach home under such circumstances; εἰ πρόσπαια μὴ τέχαι κακία, *should no sudden ills befall them*; i. e. such as might naturally be expected on the voyage home, from the anger of the offended deities; τὸ πῆμα τῶν ὀλωλότων ἄρ γένοιτο ἐγογγόρος, *the woe of the slain would be watchful*; they will not yet have escaped the penalty, though the dangers of the voyage are over, but will still be pursued by an avenging spirit. Here, as Schneider says, the lan-

guage conveys to the chorus the idea that she is speaking of those who are slain in war, the ambiguity being easily favored by the idiomatic use of the plural; when she is all the time thinking of her slain daughter. The *offence to the gods* is a necessary part of the double meaning; for, if the army should return *without* having offended the gods, what ground, intelligible to the chorus, would there be for Clytæmnestra's dark hints of vengeance? The next line must be understood to be spoken in a tone of sarcasm and contempt, heightened by the use of the enclitic *τοι*. She scoffs at the common notion of woman's inferiority, and gloats upon the thought of revenge. — *Τὸ δ' εὔ . . . ἰδεῖν*. "There is here," says Schneider, "a double meaning, since Clytæmnestra understands the successful issue of her plan, but the chorus thinks it is the happy return of the hero. Lit. *may the good prevail to see it in no doubtful balancing* (of the scales), i. e. *may the good prevail, so that it may be seen with certainty*. — *Πολλῶν . . . εὐλόμην*. This is also ambiguous. She refers mentally to the delight of vengeance, and the undisturbed enjoyment of power, which she hopes for, with her paramour Ægisthus; while the chorus again thinks only of the return of Agamemnon. Literally translate, *For I have taken for myself the enjoyment of many blessings*. Schneider, however, understands *τίρ* = *τίρδε*, *this*, and translates, *Of (before) many blessings, I have wished this happiness for myself*. Wellauer again refers the expression to *μὴ δυχρόρόπως ἰδεῖν*, translating, *Multorum enim bonorum fructum, hoc dicens, mihi delegi*.

326. *O woman, like a wise man, thou speakest kindly*. The chorus meets her sarcasm, v. 323, by acknowledging that her speech, though full of kindness (so blinded to her real meaning are they), is yet such as a wise man (not a silly woman) might utter.

329. *Χάρις πόρῳν*. *χάρις* means here the joy of the conquest now made certain, and for which the chorus will return thanks to the gods; *ἄτιμος*, *not worth the price*, *τιμή*; translate, *For a triumph has been achieved not unworthy of the toils*.

The choral passage here consists of an anapæstic prelude, followed by three pairs of strophes and antistrophes, in alternate succession. The prelude is a triumphant address to King Zeus, and the victorious night, in which the shaft has at length fallen upon Alexander and the Trojans. The first strophe, insolence against the gods has been punished; nor is power nor wealth any safeguard to him who has offended against the high altar of justice. First antistrophe, the strain of thought continued; the penalty of crime cannot be evaded. The wrong-doer is a child, chasing a winged bird. He cannot succeed in his pursuit. So Paris came to the home of the Atreidæ, and dishonored the hospitable table by stealing the wife. Second strophe, her flight; the arming of the Greeks; the lamentations in the home of Menelaus, and the desolation of its lord. Second antistrophe, the fleeting visions of the night; the sorrows that fall upon all the assembled hosts of the Greeks. Third strophe, Arcs sends the dust and ashes of the heroes, praised and bewailed; and secret hate grows up against the Atreidæ from these sorrows. Third antistrophe, some dire mishap, now veiled in night, is foreboded; for the gods are not regardless of the shedders of blood (the chorus here take up the words of Clytæmnestra, but with a different application). A moderate condition in life is to be preferred, rather than greatness with its dangers of downfall. In the epode the chorus doubts again the truth of the announcement, and attributes to Clytæmnestra a too easy credulity.

333. *ὥς = ὥστε*, *so as*.

336. ἄτης παραλώτον, *the calamity of universal captivity*, constructed in apposition with δουλείας, unless, with Schneider, we construct γάγγαμον with the double genitive, *the enslaving net of all-capturing Ate*.

238. Τὸν τᾶδε πράττει, *who has done these things*, or *exacted this vengeance*.

339. τείνεται. Butler has τείνεται; the present is better, for it describes the continued steady aim of Zeus; whereas the aorist would mean simply *aimed*. Translate, *Who of old draws his bow upon Paris, that the shaft might neither strike before the fitting time, nor shoot above the stars*. The use of the present tense, for an act that begins in the past and continues down to the moment of speaking, has a vivid effect, by setting, as it were, the past directly before the mind. Zeus is here sublimely represented as holding his bow long drawn against the violator of hospitable rites, that the stroke may be sure and fatal.

342. ἔχουσιν, *they* (i. e. the Trojans) *have the stroke of Zeus to speak of*; they must feel that their downfall is the work of Zeus, whose laws they have broken.

344. Ἐπράξεν ὥς ἔφαρεν. These words are quite obscure. Peile renders them, *He (Zeus) has done as he decreed*. Klausen, *Perpessus est ut egit*. Schneider, with a different reading, ὥς προᾶξεν, *That he (Zeus) hath done it, that he hath brought it to pass*, i. e. the fatal stroke. Bothe, connecting it with ἐξιχνεῖν, *Hoc investigare, quomodo ea fecerit et perfecrit*. Schütz nearly the same. Blomfield, *Perfecit quod decrevit*. Of all the explanations, I prefer to consider the subject of the sentence, which is very elliptically worded, the *wrong-doer*, and ἔπράξεν, *he hath fared*, ὥς ἔφαρεν, *as he hath done*; the stroke of Zeus has inflicted punishment due for crime; the wrong-doer is again referred to in the same line by the indefinite pronoun τις.

346. ἀθίκτωρ χάρις, *the honor of things not to be touched, sacred.*

348 – 352. Construct, Πέφασται δ' ἐκγόροις ἀτολμῶν πρεσβύτων Ἄρηι μείζον ἢ δικαίως, δωμαίων γλεόρων ἑτέρωθεν ἐπὲρ τὸ βέλτιστον, *And it hath been shewn (i. e. that Zeus punishes the wicked) to the descendants of intolerable men (doers of violence or wrong), breathing Arce more than is just (having a spirit of unjust violence and insolence, and exercising it upon others), their houses bubbling over excessively, beyond what is best (running riot in the excess of wealth and power, and the fancied impunity of overbearing and aggressive wickedness). The construction in the last clause is genitive absolute, unless, with Klausen, we refer all the epithets to δωμαίων, which makes no material difference in the sense. ἀτολμῶν. “Power that dares, what none may dare.” Conington.*

352, 353. ἔστω . . . λαχόντα. Peile renders, *But let a man's lot be clear of misfortune, that it may also suffice a man of sense; one that has obtained a fair share of understanding; Klausen, Sit res libera a calamitate, ita ut ei qui sanæ mentis est, sufficiat; and for the construction of ἀρκεῖν with the accusative, being usually with the dative, compares the occasional use of ἀρέσκειν with the acc. Schneider gives the sentence a different turn, Let there be a possession free from danger, so that it shall suffice to have drawn a fortunate lot in respect of understanding. That is, my lot be free from danger, content with having a sound mind, and being moderate in my desires, so as to escape the temptations of power and wealth that lead men astray and draw upon their heads the anger of the gods. May not the sense of it be, Let there be a lot free from harm (i. e. may my condition be a moderate one, and therefore free from calamity), so as to suffice (i. e. to remain undisturbed, or to meet all the contingencies of life*

without being led by insolence into wrong, to be enough for one's task or one's duty), *having received a good portion of understanding* ; or, more simply, *May my lot be safe from the dangers of insolent wealth, so that I may remain secure in the possession of that wise moderation of desires which never provokes the anger of the gods.*

354–356. Οὐ . . . ἀφάνειαν, *For there is in wealth no defence against destruction for a man who, by way of insolence, has kicked against the great altar of justice.* πρὸς κόρον is like πρὸς ἀνάγκαν, πρὸς βίαν, &c., which frequently occur. πρὸς implies *motion to* ; the idea seems to be, in all these phrases, that the actor is in the way to *insolence, necessity, violence, &c.*

357, 358. Βιᾶται . . . ἄτας, literally, *The wretched persuasion, the intolerable, first-advising child of wrong, forces* : explained by Schneider, *the unhappy Persuasion, the intolerable (irresistible) counsel-child (counselling child) of woe.* (The wicked leads others also by persuasion to ill, and plunges them, with himself, into destruction, as Paris has the Trojans.) But Klausen understands by persuasion the internal persuasion of the mind, and translates προβουλόπαις *filia curam gerens*. The language is obscure, but I think it may be susceptible of this interpretation. ἄτη is the spirit of wrong, and the πειθῶ here spoken of is the persuasion to *do* wrong which is produced by this spirit in the mind of man ; πρόβουλο in προβουλόπαις refers to the initiative step taken in the προβούλημα of the Athenian Senate ; combined with παῖς it represents πειθῶ as at once the child of Ate, and the originator of the wrong act ; the agency, as it were, by which the resolution to do a bad deed is moulded into form, to be carried out afterwards by him in whose heart the thing is meditated. βιᾶται, *forces*, i. e. forces the man on in the career of wickedness. The idea of the whole sentence is some-

thing like that in vv. 201, 202. The sense is, then, *Wretched persuasion, the child of Ate, the first adviser of evil deeds, forces men forward in crime.*

359, 360. *Harm is not concealed, but shines conspicuous, a baleful-gleaming light.* The punishment is sure; nothing can keep it off or out of sight.

361 – 366. The subject of this sentence is the wrongdoer, who is compared to adulterated metal, the baseness of which is made evident when it is brought to the test; and then, by a metaphor, he is a child, pursuing idly a flying-bird; the consequence of his madness and his guilt is ruin to his country. Under the form of general expressions, Paris is, of course, intended here.

368. *καθαγεῖ.* The subject of this is to be inferred by contrast from *οὔτις* in the preceding line; *there*, no one of the gods; *here*, some god or gods.

374. *ἀντίφερον . . . φθοράν, destruction for a dowry.*

379. *στῖβον φιλόροσος, paths of conjugal love.* “The paths she used to walk in while she loved her husband.” Conington.

380, 381. The uncertain reading of this passage makes it impossible to extract a satisfactory meaning from it. Perhaps, *we may witness the dishonored silence, yet with no reproach for those who have most shamefully been lost.* That is, the silence in the deserted and dishonored halls is broken by no reproaches against those who have so shamefully fled.

382, 383. *In the sorrow and longing for her who is beyond the sea, her image will seem to rule the house.* Most of the translators, including Kennedy, Medwin, Voss Danz, and Schütz (cited by Danz), refer this to Menelaus; the idea being that sorrow has reduced Menelaus to a mere phantom. This is a soft and sentimental view of the case, neither consistent with the legends of

the Heroic age, nor with the mighty genius of Æschylus. Whatever might have been the feelings of Menelaus on the flight of Helen, he set himself to the task of recovering her; and after The Trojan war they lived tranquilly together in Sparta. Menelaus did not pine away; such a disconsolate proceeding would have been quite unintelligible to the sturdy warriors at Troy; and Æschylus certainly was not the man to soften the strong characters of Homer, whose poems were his delight and reverence.

384. *κολοσσῶν*, *statues* here simply; i. e. images with which the palaces of princes were, even in the Heroic age, adorned.

386. *Ὁμμάτων . . . Ἀφροδίτα*. Some, as Schütz, think this means *the want of eyes* in the statues. Klausen says, “*Dictum est de oculis Menelai, qui carent aspectu Helenæ; in hac oculorum inopia perit omne amoris gaudium.*” The idea, I think, is, that all his joy is gone, as he looks around upon the scenes and objects that are associated with Helen, and his eyes no longer rest upon her form.

387 – 392. But though in his waking hours he is desolate, still in dreams the visions of departed joys revisit him. — *τις δοκῶν*. The construction changes here, the subject of the sentence in the next clause being *ὄψις*. — *Πτεροῖς . . . κελύθοις*, *On wings accompanying the ways of sleep*; at least this is the easiest construction.

393 – 401. These are the sorrows in the house, by the hearth of the Atreidæ; then the chorus describes the woes that fill the households generally of the men who went to Troy. — *συνορμένοις*, *that went forth together*; i. e. the confederate Greeks. — *πένθεια τλησιζάρδιος*, *patient-hearted sorrow*; the sorrow which weighs down the hearts of those whose friends have perished in distant war. — *δόμων ἐκάστων*, *in the houses of each*. — *γάρ*, in v. 399,

introduces the reason for the assertion in the previous line. — *τεύχη*, *urns*, or as some understand it, *arms*; the arms of the slain heroes, sent home to their friends.

402 – 408. Ares is compared to a money-changer, holding the scales. Klausen understands the reference to be to the custom of redeeming the bodies of the dead, in the Trojan war, and cites the ransoming of Hector by Priam, rendering vv. 402, 403, *Mars, qui corpora cum auro commutat et libram tenet in praelio*; Schneider, *Ares, who exchanges bodies for gold, i. e. who gains treasures by blood, who sacrifices men to win treasures*. Peile, *For the exchanger Mars, of bodies, and holder of scales in the contest of the spear*. I think both of the epithets are applied to Ares, under the metaphorical character of a money-changer or banker. The *bodies* or *men* are the coins, or the gold and silver, which he weighs in each scale, one against the other, and by their weight inclines the fortunes of the battle. His *τοράπεζα*, or bank, is in the “heady fight”; and having, as it were, balanced the accounts, he sends from Ilion to their friends the sad relics, burned in the funeral fire, wept with bitter tears, filling urns with carefully deposited ashes, all that remains of what once was men.

412. *τις*, *many a one*. This is often the meaning of the indefinite pronoun.

* 413 – 417. *ἡθροερόν* *Ἀτρεΐδαις*, and *envious grief silently creeps upon the avenging Atreidæ*; i. e. the grief caused by the calamities of the war gradually concentrates upon the leaders in it the hatred of the sufferers. This, I think, is a more natural rendering than Klausen’s “*dolor ex invidia ortus tacite paratur Atreidis*.” Schneider’s construction, making *ἡθροερόν* to have the force of a substantive, and translating *dislike* (or *resentment*) *is mingled with the sorrow for the Atreidæ*, is wholly inadmissible.

— οἱ δ' refers to those who were buried in Troy, without being burned, as distinguished from those whose ashes was inurned and sent home. — θήκας Ἰλιάδος γᾶς, *sepulchres of Iliau earth*; i. e. sepulchres in the Trojan land. — ἐχθρὰ δ' . . . ἔκρυπεν, sc. γῆ, *and a hostile land has buried them there, having their last resting-place in it.*

418. Βαρεῖα . . . λότῳ. These words refer to the same state of the popular feeling as ἄλγος, v. 413.

419. Δημοκράντων . . . χρέος, *It* (the angry rumor of the preceding line) *discharges the duty of a people-accomplished curse*; i. e. it is as much to be dreaded as a public imprecation, and the disastrous consequences entailed thereby. Schneider makes the subject of this sentence *the person on whom the odium falls*, who must pay the penalty of the people's curse.

420 – 423. The chorus expresses an anxious and mysterious foreboding, τί . . . νυκτηρεῖς, *something veiled in night*; some terrible retribution for blood that has been shed. It is almost an echo to the language of Clytæmnestra.

423 – 428. *And the dark Erinnyes, in time, render him who is prosperous without justice obscure in reversed fortune by the friction of life, and no strength is his, who is among the unknown.* The sentiment is, The Furies, in good time, cast down into perdition, by reverse of fortune, him who is unjust in the use of power; and when he is prostrate, there is no help in him.

428 – 430. ὑπερλότως, *excessively*. — βάλλεται . . . χειρὶν, *for a bolt from Zeus is flashed in the eyes*; i. e. of him who is in the condition just described.

431. ἄφθονον, *unenvied*; too moderate to excite the envy of others; that golden mean, so much praised by moralists and poets, and so little satisfying to those who have it.

433. μήτ' οὐρ, *and therefore not*; οὐρ, connects the two causes in the relation of cause and effect.

438. φρεῶν ξεχομένος, *stricken of mind*.

440. πυρῶντα καρδίαν, *kindled in heart*; perhaps the participle has some reference to the signal fire.

441. καμῖν, depending on ὥστε, correlative to ὥδε.

442, 443. Γυναικὸς . . . ξυναιρέσαι, literally, *It is fitting woman's spear (rule) to approve a joy before the thing has appeared*. αἶψῃ is applied with some contempt, to express, by sarcastic contrast, the feebleness of the sex. The sense is, Nothing better is to be expected of a woman than to believe good tidings, without any visible proof that they are true.

444. ὁ θῆλυς ὄρος. Klausen renders "ambitus mentis muliebris," *the compass of the female mind*; a Scholiast says it is simply a periphrastic expression for ἡ γυνή, *woman*. Schneidewin, *woman's order*. Perhaps the best explanation is *the female sex*. — ἐπνέμεται, *ranges*. The idea is that women are not to be depended upon; they are excessively credulous, and flighty in their ways of thinking.

445, 446. ἀλλὰ . . . κλέος, *but a tale that is heralded by woman perishes, quickly dying*.

449. ἀληθεῖς, i. e. παραλλαγί, which, by a common species of attraction, is drawn into the *object* of the preceding clause, instead of being the *subject* of that to which, according to the sense, it belongs.

451–458. τόρδ', demonstrative, pointing at one who is at some, but no great, distance. It may be rendered here *yonder*, or *this way coming*. — κατάσμιον κλάδοις ἐλαίας, *shaded with boughs of olive*, as a token of joyful news. — νόμῳ indicates the haste with which he comes. To call the dry dust the brother of mud is ludicrous, though justified by the easy explanation of Schneider. "The

dust," says he, philosophically, "is a brother of mud, because the same earth by heat is converted into dust, and by moisture, into mud." — *Ἀλλ' . . . λόγον*, *But either speaking will speak out the joy still more; — but the opposite tale to this I abhor; for to what has well appeared may an addition well be made; i. e. He will either confirm the joyful tidings by his full report, or (he will dash our hopes to the earth, but this I will not even express) — but I shrink from the other alternative.* In the next lines, Clytæmnestra secretly alludes to her own designs, and the chorus takes her at her word, but not her meaning.

460. *καρποῖτο*, *may he reap the fruit of.*

462. *Δεκάτω . . . ἔτους*, *I have come to thee in this tenth light of the year; i. e. in the light of this tenth year.*

464. *Ὅν . . . ἤνυχον*, *for I never was sure, I never had confidence.*

468. *μυζέτ'*, distinguished from *οὐζέτι*, inasmuch as it is only hypothetical, whereas the latter would express a certainty. In this place it implies a *wish* that he may not, a deprecation. The herald is not quite sure that the dangers are even yet fairly over.

471. *ἄγωνίους θεούς*. Müller (Dissertations on the Eumenides, Appendix, p. 153) says: — "The orchestra in which the elders, the *πρόεσβος Ἀρχαίων* are assembled, must represent a public place of assembly, an *ἀγορά*, which in most of the old Greek cities probably lay in front of the palaces of the *ἄρακτες*. It is only there that the altars of the gods of the *ἀγορά* could stand; and from the anapæsts in the parodos (vv. 88 — 91), it is probable that they were visible. In the essential particulars these gods are identical with the *ἄγωνιοὶ θεοί*, which are not gods of battle, either in the Agamemnon or the Suppliants, but gods of assemblies (from *ἄγων* in its original signification), as

can be proved from Homer and Hesiod (according to the genuine reading of Theog. 91), whence the ancients themselves explained the ἀγῶνιοι θεοί of Æschylus as ἀγοραῖοι.

“Taking all this into consideration, perhaps it may not appear an improbable supposition, that, in the Agamemnon, the Thymele was decorated and furnished with statues in imitation of the κοινοβωμία of the Argive ἀγορά (Suppl. 222). On an ample base the altar of Jupiter as ὕπατος, rose above all the rest; and about it were altars of other ἀγοραῖοι, or ἀγῶνιοι θεοί, especially those of Apollo, Artemis, and Hermes. Even the ἡρώων θήκαι may possibly have been exhibited; as tombs of heroes in market-places were nothing uncommon, and there was a considerable number of them in the Agora at Argos.”

474. Ἡρώς τε τοὺς πέμψαντας, *the heroes who sent us forth*; that is, the heroes, such as Adrastus, Argos, Pelops, Perseus, &c., whose statues were venerated by the army, as they passed forth to the war.

475. λελειμμένον δορός, *left of the spear*; spared by the war.

477. Σεμνοί . . . ἀντίλιοι. By θᾶνοι, Klausen understands “*cellæ regis et reginæ*”; Schneider renders it *altars*; and Peile, apparently, *the seats of the gods*. ἀντίλιοι, Schneider, *exposed to the sun*, images of the gods, standing under the open sky, on altars, opposed to those standing in niches, at the palace. Klausen quotes a Scholiast, οἱ εἰς ἀνατολὴν ὁρῶντες, in confirmation of which, Sophocles Aj. 805, where ἀντίλιος means the opposite of *western*. Klausen further says, — “*Ædium pariter ac templorum fores versus orientem Solem erant conversæ, ut prima statim lux inferatur matutina. . . . Ante ædes positæ erant imagines deorum quos eodem vocabulo dixit Euripides ἀντίλιοι,*” &c. Müller’s view is substantially

the same as Klausen's, i. e. that they were images of the gods (among them Apollo Ἀγνιεύς), standing on the proscenium, in front of the palace, and facing the east.

478. φαιδροῖσι τοισίδ' ὄμμασι. τοισίδε; in speaking this, he points to the statues, glancing in the light of the sun.

484. τῇ κατείργασται πέδον. πέδον may be taken as the nominative or accusative; perhaps the nom. is better here, in connection with the spade of Zeus, *by which the ground has been wrought over*; i. e. by which Troy has been levelled to the ground.

490. Πάρις γὰρ οὔτε συντελής πόλις. The omission of the article before the first of several negative clauses is common to the Greek and the English. — συντελής, *paying with*, i. e. *atoning with*, as an accomplice, but perhaps, *associated*. Klausen understands it *universa*, the *whole* city.

491. Ἐξεύχεται . . . πλέον, *Boasts the doing more than the suffering*.

492–495. The language here is borrowed from Attic jurisprudence, as in several other passages already noticed. ὀφλὼν is applied to the party who has lost his case, expressed by δίκην. The subject-matter of the dispute is put in the genitive; here, ἀρπαγῆς τε καὶ κλοπῆς, *abduction and robbery*, the carrying off of Helen, and the robbing Menelaus of his treasures. ῥύσιον is what one who has been wronged seizes for security, that his wrong shall be righted, *a reprisal*; here in allusion to the Persian statement mentioned by Herodotus, that Helen was taken off by way of reprisal for the treatment of Medea, *he both lost his prey*. — ἀντόχθονον, *laid waste his paternal house in his native land*. — Διπλᾷ . . . θαμάγια, *And the penalty was two-fold which the sons of Priam paid for their crimes*; double, either because they lost their own lives

and their country was ruined, or because they lost both Helen and their country.

497. οὐκ ἔτ' ἀντιφῶ θεοῖς, *I will no longer contradict the gods*; my joy in beholding once more my native land is so great, that I will not complain if the gods desire my death immediately.

498. ἐγύμνασεν, *exercised*, in the sense of *tried, troubled, afflicted*.

500 – 505. The lines are subtle and obscure. αὐ' ἴστε. For this some read αὐ' ἦτε, *were ye then possessed by*; but I think the sense of the dialogue is as follows: —

Chorus. *Know ye then that ye were possessed by this sweet disease?* By the sweet disease, the chorus means the *maladie du pays*, the home-sickness which the herald has just described as bringing tears to his eyes.

Herald. *How now* (how in the world) *when taught, I shall master this saying?*

Chorus. *Smitten with love of those who love in turn*; in this consists the sweetness of the home-sickness, that home also too was sick for your return. πεπληγμένοι agrees with the subject of ἴστε. The idea is, However much you sighed for those you left behind, we sighed as much for you. The love, desire, and longing, were mutual.

503. Ποθεῖν λέγεις; The subject of the infinitive is τήνδε γῆν, *Sayest thou this land desired an army desiring to return?*

504. ἀμυνοῦς ἐκ σφερός, *from a darkened* (despairing or gloomy) *mind*; or perhaps, *a covert mind*, i. e. being obliged to keep their sorrow to themselves.

505. Πόθεν σφερῶν. From the preceding dialogue, the sense seems to be, or perhaps must be, *Whence came this anguish of mind that you felt in our absence?*

509. Εὖ γὰρ πέπρακται. γὰρ introduces a reason for some suppressed thought, for example, “that is all past

now," *for things have been well accomplished*. Let these evil thoughts and forebodings cease, for now is the time for triumph.

510, 511. *Τὰ μὲν . . . τὰ δ' αὖτε*, *Some things*, of the many which have happened in this long time have fallen out well; *but others, on the other hand, &c.*

513 - 515. *δυσανλίας*, *hard bivouacs*. — *κακοστρώτους*, *ill-couched*; landings where no provision was made for comfortable lodging. — *ἡμέρας μέρος*, *as the day's portion*, day by day.

516. *Τὰ δ' αὖτε χέροσθ*. This refers to hardships endured after their arrival at Troy.

517, 518. *γάρ*, repeated in each line. The first gives the reason for *πλέον στόγος*, and the second, for the general statement of the land hardships.

520. *τιθέντες* refers in sense to *δρόσοι*, though of a different gender. Klausen explains it, "quasi respiciens ὄμβροι quod latet in δρόσοι." It is not uncommon for participles and adjectives to be constructed with nouns, rather in accordance with the relations of ideas than the grammatical forms of the words.

523, 524. *εὔτε . . . πεσών*, *when the sea falling slept waveless in its midday, windless couch*.

526. *τοῖσι μὲν*. The correlative to this is *ἡμῖν δέ*, v. 531.

527. *Τὸ . . . μέλει*, = *ὥστε μή*, *So as never even to care to rise again*.

528. *Τί . . . λέγειν*, *Why take into the account those who have been expended?* *ψηφός* is used for an account, as well as for a vote, because it was employed in reckonings as a counter; then *ἀναλωθέντας* refers to the same idea, an account of expenditures, as we speak of expending men and money in war.

529. *τύχης παλιγγότου*, gen. of course or origin, *on account of cross or adverse fortune*.

530. Καὶ καταξιώ, *And I resolve to bid a long farewell to misfortunes.*

533, 534. Ὡς ποτομένοις, *so that it is fitting for us, flying over sea and land, to exult in this light of the sun.*

535 – 538. These lines are the expression of the boast, hinted at in the preceding, that, *namely, the armament of the Greeks, having taken Troy, have nailed up these spoils, in honor of the gods in Greece, an ancient glory to their dwellings.* The herald anticipates in thought the time when the army shall have returned, and the spoils taken from Troy shall have been suspended, according to ancient custom, in the temples of the gods.

538 – 540. Τοιαῦτα ἐκπράξασα, *Hearing such things, it is fitting to praise the city and the generals, and the favor of Zeus, which has brought these things to pass, shall receive the honor due.*

542. A sort of proverbial saying, like our “It is never too late to learn;” literally, *For to learn well is always young to the old.*

544. Ἐν δὲ πλοῦτιζεν ἐμέ, *and that these things (these joyful tidings) should at the same time enrich me (should make me a sharer in the general happiness).*

Clytæmnestra refers sarcastically to the doubts and hesitation of the chorus; to the imputation of credulity which had been cast upon her; yet she persevered in sacrificing. She will now hear the rest from the lips of her returning lord, who shall find her the faithful guardian of his honor and his house. There is a concealed bitterness in these words, managed by the poet with exceeding art.

551. Λόγους ἐφαίρομεν, *By such words I was made to seem insane (wandering).* The words are the words of the chorus which she has so scornfully repeated.

554, 555. εὐφημοῦντες φλόγα, *acclaiming as they*

hushed the offer-consuming, odorous flame upon the altars of the gods.

558. ὅπως. Render, literally, *But let me hasten to receive in the best way my revered husband returning; for what sweeter light for a wife to see than this, to open the gates when god has brought her lord in safety home from war? — bear this message to my husband.*

563–570. The subject of ἦκεν is Agamemnon; the infinitive depending on ἀπάγγειλον. — εὔροι. Peile remarks upon this, that “Far the best explanation is that proposed by Matthiæ, Gr. Gr. § 529. 3; to suppose an ellipsis, namely, of ὡς or ὅτι, and to connect εὔροι, as an opt. in the *oratio obliqua*, with ταῦτ’ ἀπάγγειλον, which is thus made to include both a direct message, a bidding, ἦκεν ὅπως τάχιστα, and a report of what Clytæmnestra would have the messenger represent her to have said, whilst yet — so true to nature is the conception of the present scene — she dare not say it otherwise than indirectly. We may translate, *Carry back this word to my husband, — to be here with all speed, object as he is of his people’s love; and that when he is come he will find,*” &c. This is substantially correct; but there seems to be a deeper meaning still. Clytæmnestra means to express what Agamemnon may be supposed to expect, and hopes (with scowling look and bitter tone) that he may find it so. The language betrays not so much a consciousness of guilt, as the Bishop of Litchfield (see Peile, p. 181, k.) imagines, as an inexorable resolve to carry her guilty and murderous purpose into effect. It is these touches of character which make the comparison between Clytæmnestra and Lady Macbeth strikingly just. — σμαρτίουον οὐδέν, *no seal*, of any kind. — χαλκοῦ βαγάζ, *the staining of brass*. Schneider understands, *the staining the sword in blood*. If he is correct, the passage means, *I know no*

reproach, &c., any more than I know of dipping the sword in blood; I am as innocent of any wrong to him, as I am of murder. Perhaps it conveys also a covert taunt to Agamemnon, who has slain his daughter; on which the thoughts of Clytæmnestra are constantly turning. Klausen cites Welcker with approbation. "Recte hoc loco mentionem artis tunc temporis nuper inventæ paucisque notæ, qua color quidam aeri dabatur, videtur reperisse Welckerus, Addit. ad Tril. Æsch., p. 42, n. 6." He imagines Clytæmnestra to say, *I know no more of infidelity to him than I know how to color brass*, that being a new art of which she had just heard, but knew nothing. But I think Clytæmnestra has a double meaning; the sense is purposely ambiguous. She wishes her hearer to understand the coloring of bronze — one of the forms of polychromy, and a difficult art — while *she* thinks of murder.

574. Τοιοῖσιν ἐμπρεῦσιν εὔπρεπώς, *in a manner befitting exact interpreters.* Wellauer understands interpreters to be used for words, as exact interpreters of Clytæmnestra's meaning; in words *clearly interpreting* her meaning. This, perhaps, is a little forced. Rather refer σοι to the herald; and the *exact interpreters* to the members of the chorus.

578, 579. Οὐκ χρόνον, *I cannot speak false good things for friends to reap the fruit of a long space of time; i. e. If I were to relate a fair story, but false, for the sake of gratifying friends, they must of necessity soon find it out.* A hint is conveyed that, so far as concerns Menelaus, he has no very encouraging accounts to give.

580, 581. Πῶς τάδε. The question in the first line implores, as it were, the herald to say that all is well: *How, indeed (pray tell me), canst thou chance to tell the truth propitious?* I hope there is some way in which the

two may be combined ; *but these* (the true and favorable) *when severed are not well hidden* ; when the truth is disguised it is not easy to keep it so.

584. ἀναχθείς, *having set sail*. The question is, *Did he leave you, having openly set sail from Troy, or did a storm, a common misfortune for all, snatch him from the army?* i. e. did you all set out together and get separated in a storm?

587. πῆμα, *calamity*. The herald means to say it was a storm that separated them.

588, 589. Πότερα . . . ἐκλήβετο ; Peile renders this very strangely, *Ha ! did you learn this from himself alive, or, he being dead, was it a rumor spread by other navigators ?* But how *could* the herald have learned it from Menelaus himself, when he had been blown away, nobody could tell whither ? The true question is, *Did the other navigators believe him to be alive or dead ?* literally, *Was a story rumored of him, alive or dead, by the other sailors ?*

591. Πλὴν . . . φύσιν, *Except the sun that nurtures the earth's growth*.

595. χωρὶς ἡ τιμὴ θεῶν, *The honors due to the gods — the deities above as the deities below — are different*. They are to be honored on different occasions. The herald arrests himself in his narrative by the reflection that this joyful day, consecrated to the honor of the gods, must not be darkened by messages of ill. Then he proceeds to describe under what circumstances it is befitting to chant "such a pæan of the Erinnyes."

598 - 600. These are the particulars of the ἀπενεχτὰ πῆματα. — πόλει μὲν, *that to the city on the one hand ; πολ- λοὺς δέ, and on the other hand, many from the dwellings*, contrasting private and public sorrows. — διπλῇ μύστινι, *with two-fold lash, a lash with two strands ; i. e. the double calamity, both public and private*.

602. *Τοιῶνδε σεσαγμένον*, *With such calamities indeed o'erladen.*

605. *εὖεστοι*, *in well-being.* After *πόλιν*, the construction changes. The herald, too, notwithstanding his reluctance to mar the happiness of the day by any word of evil, cannot help relating, in most vivid and powerful language, the incidents of the terrible storm, which the questions of the chorus have brought once more to mind.

607. *οὐκ ἀμύριτον θεοῖς*, *sent not without wrath by the gods*; which befell the Greeks in consequence of the anger of the gods.

609. *τὰ πίστ' ἐδειξάτην*, *showed the pledges*; showed that they had kept their faith by destroying the unhappy Argive host.

613 – 615. *αἱ δὲ στρόβω*, *and they, gored with violence by the blast of the tempest and with the shower-beating storm, vanished from sight, by the whirling of an evil shepherd.* Klausen remarks, “*Improbus pastor dicitur ventus, ut qui huc illuc dissipat naves, quæ sibi ducendæ erant.*” A similar thought occurs in Longfellow’s *Wreck of the Hesperus*: —

“She struck where the white and fleecy waves
Looked soft as carded wool,
But the cruel rocks, *they* gored her side
Like the horns of an angry bull.”

617. *ἀρθοῦν*. By a bold figure, the sea is said to blossom with the corpses.

618. *ἐρεπίων*. Genitive by a sort of attraction to *Ἀχαιῶν*, instead of dative.

619. *ἀκήμετον σκάφος*, *undamaged in its hull.*

623, 624. *Ὡς χθόνα*, *So as neither in a roadstead (anchoring-place) to feel the violence of the wave, nor to dash against a rockbound coast.* The general idea is, the ship was saved from the storm and brought to a safe an-

chorage, where it was neither exposed to the violence of the sea nor to the danger of running upon a rocky coast.

625. *ἄδην πόντιον*. Like the common English expression, *a watery grave*.

627. *ἐβουκολοῦμεν*. This word means properly *to tend flocks or herds; to watch, take care of*, Here *soothed or solaced*. — *ρέον πάθος*, *fresh suffering*.

628. *κακῶς σποδομένον*, *wretchedly brayed; literally, reduced to powder, or ashes; broken up and scattered*.

631. *ταῦτ' ἔχειν*, *to be in this condition*.

632. *οὖν*. Stephens, cited by Peile, says, “*οὖν* often expresses the state of mind which we are in during inquiry, whilst we are still searching after the truth, and our opinion is as yet undetermined.”

636. *οὐπω*. This differs from *μήπω*, in expressing a confidence that Zeus does *not* desire the annihilation of the race; *μήπω* would only express it hypothetically.

This chorus (the second stasimon), consisting of four strophes and four antistrophes, describes the joy with which Helen's arrival was greeted, and the sorrow into which it was in the end converted. The same moral reflections, naturally springing out of these events, are uttered; and, finally, in a series of anapæsts, the arrival of the king is hailed, not however without some dark and boding words.

639. *ὠνόμαζεν*. The object is *Ἑλέναν*, and the questions turn upon the name of Helen.

640, 641. *Μή . . . ρέμων*, *Was it some one whom we see not* (some god remaining invisible), *by foreknowledge of what was fated, guiding the tongue in fortune* (so as to hit the truth). The chorus uses this language, as if thinking that even the name of Helen portended the woes that were to spring from her career.

642. *δορίγαμβρον*, *spear-wedded; whose marriage is attended by, or produces, war*.

644, 645. ἀφροτίμων προκαλημμάτων, *luxurious hangings*.

648 – 651. Κυραγὸὶ . . . αἵματόεσσαν, *And many shield-bearing hunters in their track pursued, they (Paris and Helen) having driven the vanished oar (the oar which left no trace upon the waters) to the leaf-growing banks of the Simoïs, for bloody strife.*

653 – 655. πρᾶσσομένα takes two accusatives, τίοντας and ἀτίωσιν; μέλος is governed by τίοντας. *Punishing in after time those who honored with acclaims the nuptial strain (the song with which Paris and Helen were received in Troy) for the dishonoring of the table and of Xenian Zeus.*

656. ὑμῆαιον, in apposition with νυμφότιμον μέλος.

658 – 664. And the aged city of Priam unlearning the strain (the strain of triumph with which Paris was welcomed) wails out (πov somewhere, i. e. it is likely to be the case) a loud lament, calling Paris the disastrously-wedded first of all, yet having endured a woful time in the miserable blood of her citizens. ἀμφὶ, *about, in connection with, with regard to.* I have rendered it here *in*, as expressing in this particular connection the meaning more exactly.

In the second strophe, the presence of Helen in Troy is aptly compared to the ravages of a lion, brought up from a whelp in a household, and then returning to the savage instincts of his nature.

666. ἀγάλακτον, *without milk*, brought up by hand and attempted to be tamed.

669. ἐνφιλόπαιδα, from ἐνφιλόπαις, *on friendly terms with the children*; petted by them, as a house-dog would be.

670. Καὶ . . . ἐπίχαστον, *and rejoiced in by the old.*

671. Πολλά δ' ἔσχα', *and many a time and oft he was*; the frequency expressed by πολλά is redoubled as it were

by ἔσχε, to express the constancy with which the incident occurred.

673. σάινων ἀνάγκαις, *fawning for the necessities of the body, for daily food.*

675. Ἔθος τοκίων, *the character of his parents before him.*

682. ἰσχυρὸς τις ἄταξ, *a priest of destruction; the lion who has been heedlessly allowed to grow up in the house.*

683 – 687. Παρὰ τὰ δ' ἄνθος, *And in the same way I might say there came to Troy a feeling of unruffled calm, and a luxurious ornament of wealth, soft dart of the eyes, soul-piercing flower of love, i. e. Helen came, bringing with her these delights and soft transports, which were soon to be transformed to desolation, captivity, and despair. A similar contrast is drawn by Gray, in the Bard: —*

“Fair laughs the morn and soft the zephyr blows,
While proudly riding o’er the azure realm
In gallant trim the gilded vessel goes,
Youth on the prow and pleasure at the helm,
Regardless of the sweeping whirlwind’s sway,
That, hushed the grim repose, expects his evening prey.”

688 – 692. Παρὰ κλίναν’ Ἐρινύς. These lines describe the other side of the picture. Translate, *But the bride-bewailed Erinnys, changing all this, made the ends of the marriage bitter, having rushed to the Priamidæ (the Trojans) under the guidance of Xenian Zeus, seated for woe, mingling with them for woe. It is not Helen, but the avenging Fury for violated hospitality, that speeds to Troy under the leading of the hospitable god.*

693 – 702. The sentiment in these lines is simply this; that there is an ancient saying which declares that great prosperity is followed in the order of nature by adversity; but the chorus thinks it is *wickedness only* which gives birth to calamity.

699, 700. *μὲν* and *δέ* show the relation of *πλείονα* and *εἰκότα*, *more numerous indeed, but like*.

702. *καλλίπαις*. This epithet, describing one particular in the good fortunes of the just, connects itself easily with the language before applied to the consequences of crime, as the natural offspring.

703–708. *Φιλεῖ . . . τοκεῦσιν*. The general idea of this passage is, that insolence and overbearing injustice are sure to be followed by a progeny like themselves, by woe and crime. — *φιλεῖ*, *is wont*. — *ρεῖζονσαν*, *springing up anew*. — *τὸ νόμιον*, *the appointed time*. — *φασγόντον*, *gleaming-dark*; i. e. the appointed day — the day of retribution — is dark but illuminated by baleful fires — like clouds with lightning; i. e. *wrathful, baleful light*, like *φῶς αἰρολαμπές*, v. 360. — *μελαίνας μελάθροισιν ἄτας*, *of black calamity for houses*. — *εἰδομένην* agrees with *ἕβρον*.

709–714. The thought expressed here, is, that justice honors the virtuous life, but looks with averted eyes away from guilty splendor. *Δίκα . . . δώμασιν*. Translate, *And justice shines, on the one hand (μὲν), in ill-smoking houses* (the “lowly sheds and smoky rafters” of Milton, or “the smoky cribs” of Shakspeare), *and honors the virtuous life; but, leaving gilded halls with filth of hands* (rich halls polluted by wickedness) *with averted eyes, she hath gone to pious things* (she takes the side of goodness), *not reverencing the power of wealth, falsely stamped by praise* (the power of wealth, which, being unjust, is stamped with a counterfeit impression of goodness, by the flatteries of man).

715–741. The chorus welcoming the king.

719. *καιρὸν χάριτος*, *the measure of praise, or compliment*.

720. *τὸ δοκεῖν εἶναι*, *the seeming to be, or seeming, outside show*.

725, 726. *Καὶ βιαζόμενοι, And they rejoice with them that rejoice, seeming like them, forcing their lack-laugher faces.*

727. *προβατοτρόμων*, literally, *a judge of sheep*; an expression drawn from pastoral life, and used for a *judge of men*, upon the same principle as a king is called *ποιμήν λαῶν*, *a shepherd of the people*.

731 – 738. *τότε μὲν* corresponds with *νῦν δέ*, v. 737, and the two branches of the antithesis describe the different feelings with which the chorus regarded the expedition when it was first undertaken, and now, when it is successfully ended. — *γεγραμμένος*, *painted*. *ἀπομούσως*, *unsuitably, improperly*. — *ἀπ' ἄλλας φρενός*, *from the surface of the mind*. The chorus means to say that the former opinion is recanted, not from the surface of the mind, but deeply and sincerely. — *εὐφρων τις πόρος ἐν τελέσει*, *a toil (or suffering) is gladsome to those who have well ended* (what they had begun). That is, though we censured you at the beginning, your final triumph shows our censure to be groundless, and even the hardships endured bring only gratulations for your victories.

The arrival of Agamemnon introduces the third episode.

744, 745. *δικαίων Πριάμον*, *the rights which I have enforced upon the city of Priam*, i. e. the vengeance which I have exacted.

745 – 749. *δίκας πληρουμένῳ*. This whole passage is made up of the language of the Athenian courts. — *οὐκ ἀπὸ γλώσσης*, *not from the tongue*; not hearing causes argued by the advocates, but judging of their justice by the knowledge they possess as divine beings. — *ἐς αἵματηρὸν τεῦχος*, *into the bloody urn*; the urn of condemnation, alluding to the two urns used in the courts for the dicasts to deposit their votes in it. — *οὐ διχοδόπως*, *not with double inclination*, unanimously. The gods cast into the

urn of conviction the fatal ruin of Troy as their unanimous vote; this thought is amplified in the next sentence. — ἐναντίῳ, *the opposite*, the urn of acquittal. — Ἐλπίς προσέει, *Hope approached*. — χειρὸς should be constructed with πληρουμένῳ, *not filled by a hand*, having not a single vote deposited therein. It is evident, that the Hope here is the hope of the opposite party in the trial; the hope of Troy; and that when Hope approached the urn, no vote for Troy was there to be found.

751, 752. συνθνήσκουσα προῶς, *and the ashes dying with them* (the burning ashes becoming extinguished at the same time with the “storms”) *sends forth rich blasts of wealth*; sends forth blasts which scatter in air the wealth of the captured city.

754, 755. ἐπέπερ ἐφραξάμεσθα, *since we have set the snares of victorious vengeance*. ἐπέροτοι Klausen explains, “quarum vis infensa vim defensorum superavit.”

757. ἵππου ρεοσσός, *the young of the horse*, referring, of course, to the stratagem by which a band of Grecian warriors was introduced into the unsuspecting city.

762. Τὰ δ' ἐς τὸ σὸν φρόνημα, *as to that idea of yours*.

764 – 767. σύγγενές, *born with; innate; natural*. — τῷ νόσῳ, *to him who has got the disease*.

769. τὸν θυγαῖον ὄλβον, *the prosperity of another*.

770 – 772. εὖ γὰρ ἐμοί, *for I well know of persons seeming very well disposed to me, who are a mirror of friendly converse, an image of a shade*.

776 – 778. τὰ δ' ἄλλα βουλευσόμεσθα. Butler, “intelligo de ludis, solemnī more ob felicem reditum Diis instituendis, de quibus in concione (ἐν παρηγήσει) agendum erat.” Klausen, Peile, Wellauer, and Schneidewin, *Having instituted a general debate, or contest of opinion, in full assembly*; Kennedy, *Having appointed public meetings, we will in full assembly consult*. But ἀγώρ, especially

when connected with *παρῆγυις*, means a *contest*, a *game*, and the latter word signifies a *general assembly* for festal purposes. The great assemblies at Olympia, for instance, were so called. This makes it possible that the words refer to the rejoicings to be instituted in thanksgiving to the gods for Agamemnon's safe return, immediately after which a deliberation is to be held upon the present condition of public affairs, and what should be done to remedy the disorders that may have crept into the state during the long absence of the king. Translate, then, *And having appointed public games (or rejoicings), in the festal gathering of all the people, we will deliberate on public affairs.*

780. Ὅτῳ παιωνίῳν, *And to whatsoever there is also need of healing remedies.*

784. θεοῖσι προῶτα δεξιώσομαι, *I will first raise my right hand to the gods; I will first pay my devotions to the gods of my household.*

795. κληδόνας παλιγρότους, *adverse reports.*

796, 797. Καὶ δόμοις. The first clause is elliptical. Translate, *And that one should come with a rumor, and another should bring another rumor of calamity worse than the first evil, announcing them to the house.*

801–805. Ἐι μορφώματι, *And if he had died, as the rumors abounded, he, a second three-bodied Geryon, might have boasted of having received many a triple cloak of earth above—for I speak not of that below—having died once in each form.* The meaning—though the metaphor is confused and obscure—is, that had Agamemnon died as often as rumors of his death arrived, he must have reappeared on earth alive, many a time, and each time, like another triple-bodied Geryon, with three lives. The allusion to the cloak below—*τῇν κατω γὰρ οὐ λέγω*—is, on the outside, a disclaiming of an ill-omened expression, but in thought, a covert hint of the fated

cloak in which Agamemnon is to be entangled, as in a net, — *πολλήν, many a one.*

806–808. *Τοῖωνδ' . . . λελημμένης.* The high-wrought expressions which the poet places in the mouth of Clytæmnestra are in strict accordance with her fierce, but most dissembling and simulating character.

809. *Ἐκ τῶνδε, in consequence of these ; i. e. of these* ill-omened rumors.

813, 814. *ἀμύλλετα . . . προσωνῶν, alleging discordant troubles,* i. e. calamities that would befall Orestes in his father's absence, or in case of his death, from the discords that might grow up, which made it suitable that he should be placed under the guardianship of a powerful and kind protector.

816. *βουλὴν καταρσίψειν.* Two interpretations have been given to these words ; *should form a desperate scheme,* Blomfield, Schneider, and others ; and, *to overthrow the senate ;* i. e. the council of elders, who may be supposed to have been invested with the powers of government during the absence of the king. The latter is the view of Shütz, Butler, Wellauer, Klausen, Schneidewin, and Paley. Perhaps *καταρσίπτειν βουλὴν* means, *to cast down counsel ;* to reject authority and scorn deliberation ; just what an excited mob is likely to do.

821–826. She describes here her nightly sufferings. *ὀψιζοίτοισι ὄψιασιν, late closing eyes.* — *λαμπτηρονχίας ἀτημ-ελήτους, the neglected signal-fires,* the appearance of which she have impatiently waited for, and wept that they did not come. — *ἑξήγειρόμην, I was continually aroused ;* imperfect describing continued action. — *τοῦ ξυνεύδοτος χρόνον, the time that passes in one's sleep.* Literally, *the time that sleeps with one.*

827. *ἀπενθίτῳ φρενί.* There is here an intentional ambiguity ; *with mind now free from sorrow.* The accumu-

lation of metaphors in the following lines is another instance of the poet's artful development of Clytæmnestra's character. Their exquisite beauty heightens the effect of the demoniac malice which they conceal in adorning.

834. *Τερόν . . . ἄπαν*, *It is sweet to have escaped from all that is grievous.*

840. *τέλος*, *the task, or duty.*

843. *Ἐς . . . δίκην*, *That justice may lead him into an unexpected house.* An intentional ambiguity. To Agamemnon it meant, *That he might be led, as he deserved to be, but had not hoped, into his royal house*; in Clytæmnestra's mind it meant, *That justice* (i. e. the justice which shall bring vengeance upon his head for the sacrifice of Iphigenia) *may lead him to a house not expected*, i. e. the house of death, the house of Hades.

There is the same kind of covert allusion to Agamemnon's murder in the next two lines.

846 – 849. Agamemnon does not receive with joy the exaggerated praises of his wife. Her speech is long, corresponding to the length of his absence; but it is not *ἐρασίμως* — *suitably expressed*. Such eulogies should not come from one's own wife. If spoken at all, they should be spoken by others.

852. *Χαμαιπετές . . . ἔμοί*. A bold metaphor; literally, *Mouth an earth-creeping clamor*; do not welcome me with such expressions of servility. They beseeem a barbarian, but not a Greek.

855, 856. *Ἐν . . . φόβον*, *But for a mere mortal to walk on variegated splendors* (rich and beautiful carpets) — *to me indeed is by no means free from fear*. The seeming arrogance of such an act he fears will bring upon him the displeasure of the gods.

858 – 861. *Χωρὶς . . . γῆλη*, *Without foot-rugs* (this

word, *ποδοψήστρων*, is applied, with a touch of irony, to the purple carpets, on which Clytæmnestra will have him walk) *and these gawds, fame speaks aloud; and not to think unwisely is God's greatest gift; we should deem him happy who has ended life in fair well-being.* This moralizing vein is very characteristic of the Greek mind.

862. *Εἰ . . . ἐγώ, And if we thus may fare in all things, I should be well-cheered.* His thoughts are upon that moderate state of mind which is the best gift of God; and he means to say, either that *if he can always fare so* (i. e. may always have that moderation which he has described), so as to be pronounced happy after death, *he shall be of good cheer; or, if in all things I may act as discreetly as in this, I have no fear.*

863. *μὴ παρὰ γνώμην ἐμοί, not against my purpose.*

864. *Γνώμην . . . ἐμέ, Be assured that I will not enfeeble my purpose, my principle.*

865. *Ἡὔξω . . . τάδε; There is irony in the tone of this question. It conveys a taunt of cowardice. Didst thou, through fear of some one, vow to the gods that thou wouldst do these things?*

866. *τέλος, resolve, or determination.*

870. *γὰρ μέντοι, yet indeed.* "This and the following lines," says Peile, "afford a good specimen of that sprightly repartee, which here and there enlivens the stately march of Grecian tragedy."

872. *Οὔτοι γυναικός ἐστιν, It is by no means a woman's part.*

873. *καὶ τὸ νικᾶσθαι, even to be conquered.* The infinitive used as a substantive and the subject of *πρόπει*.

874. *τίκην τήνδε refers to τὸ νικᾶσθαι, dost thou not, too, value this kind of victory in strife?*

877. *πρόδουλον ἔμβασιν.* "The servile instep of my foot; i. e. the things into which my foot steps, and which as shoes perform a servile office." Peile.

879. *Μή . . . φθόρος, I fear lest some envy of the eye of the gods strike me from afar.* By *envy of the eye* is meant displeasure caused by the sight of arrogance or presumption. Agamemnon dreads lest his walking on rich purple carpets may be so regarded by the watchful eye of the powers above.

880. *δοματοφθορεῖν ποσί, to waste the household wealth by trampling on it with my feet.*

882. *Τούτων μὲν οὕτω, Enough indeed of this.* — *τὴν ξένην* refers to Cassandra.

888. *Ἐπεὶ . . . τάδε, And since I am compelled to hear these things from you, i. e. to yield the point.*

892. *παγκραίστορ, ever to be had anew; the supplies of which never fail.*

893, 894. *Οἶκος . . . ἔχειν, And the house, O king, is in a condition to have enough of these, under favor of the gods.* *τῶνδε* is the partitive genitive.

895 – 897. *Πολλῶν . . . μηχανωμένη, I would have vowed the trampling of many carpets, devising the wages for bringing of your life (you alive), had it been proposed to the house, in oracles; i. e. had the oracles so replied to my inquiries, I should have offered many rich and precious cloths, were that the condition of your safe return.*

899. *Σκιὰν . . . κυνός, Spreading over a shadow as a protection against the Sirian dog, the dog-star.*

900 – 906. *And you, having returned to your domestic hearth, — you signify, on the one hand, heat coming in winter; and again, when Zeus is preparing wine from the bitter, unripe grape, then now there is coolness in the house, the lord and master moving about it; Zeus, Zeus, Zeus, the lord and master, fulfil my prayers; and mayst thou care for these things which thou art about to fulfil.* This is another example of the dissembling exaggerations of Clytæmnestra. As long as he remains, there is foliage

to guard the house against the heats of the dog-star. His return is likened to warmth in winter, and refreshing coolness in summer. — Ἄνὴρ τελείος is *the husband*, or master of the household. The same epithet applied to Zeus has a double meaning, which Clytæmnestra avails herself of. Zeus the all-ruler — and in connection with τέλει — the accomplisher.

This chorus is the third stasimon. It consists of two strophes and two antistrophes. The chorus gives utterance to forebodings of evil which it cannot banish. The fairest-seeming fortune often strikes, in the voyage of life, upon an unseen rock. Famine may be removed by the abundant harvests from the “annual furrows”; but who can restore the life of a man when once his blood has been shed. The chorus darkly broods over the fearful coming of a bloody retribution; but the power of fate restrains the full announcement of these presages of evil.

908. Δεῖμα προσταήριον, *haunting terror*.

910. Μαρτιπολεῖ . . . αἰοιδά, *And an unbidden, unhired strain forewarns*.

911–914. Οὐδ’ . . . θρόνον; The question continues: *Nor does confident courage sit upon the dear throne of my heart, to reject them like undistinguishable dreams?* Compare Shakspeare, *Romeo and Juliet*, Act V., Sc. 1: —

“My bosom’s lord sits lightly on his throne.”

915–917. Χρόρος . . . στρατός. It is not easy to construct this sentence in a satisfactory manner. Taking it in connection with the first part of the antistrophe, however, the chorus is reflecting upon the length of time since the expedition was undertaken; then it is an eyewitness of Agamemnon’s safe return; and yet an overmastering fear takes possession of it. *The time has passed, with the laying of the cables in the sand of the shore when the naval*

host hastened to Troy; i. e. the time of the war (ten years), since the fleet was anchored on the coast of Troy, is past and gone.

920. *ἄνευ λόγου*, without the lyre.

924–926. *σπλάγχνα* has *κέαρ* in apposition with it. The *inwards*, put, by a well-known usage of the Greek, for the soul, or the thoughts. Translate, *And my soul is not deluded — my heart tossed about by currents leading to some fulfilment, upon thoughts fixed on justice.* — *ἔρδιζος* means literally, *in justice*, or accordant with justice. *ἔρδιζοι γόερες* therefore is, *states of mind founded on or growing out of justice.* — *δύνα τελέσφοροι* are currents or agitations of the soul, pointing to some catastrophe. The idea of the whole is, I have in my heart an unerring pre-sage of some awful deed, which agitates me with fears and apprehensions of vengeance.

927, 928. *ἀπ' ἐμῆς τὸ πᾶν ἐλπίδος*, contrary to my expectation. — *ψύθῃ πεσεῖν*, may fall out falsehoods. — *ἐς τὸ μὴ τελεσφόρον*, coming to a non-fulfilment.

929. *ὑγείας*, health; used for prosperity in general; as *ρόσος* in the next line is for adversity.

935–940. *Καὶ . . . σζάφος*. The allusion is to the saving of a ship which has struck upon a rock, by throwing overboard a part of the lading. — *τὸ μὲν*, a part. — *πρὸ χρημάτων κτησίωρ*, for the acquired wealth; the wealth which the ship has gained on her voyage. — *σφενδόνας ἀπ' εὐμέτρον*, by throwing overboard just enough; *σφενδόνη*, a sling, means, metaphorically, the act of slinging or throwing overboard, as well as the thing thrown away. — *δόμος*. There is some confusion between the literal and the figurative expressions, — the sign and the thing signified, — the house, and the ship which stands for the house. The proper grammatical subject of *ἐπόρτισε* is *δόμος*, and yet the language refers again to the ship on board which

the fortunes of the house are embarked, — *nor sunk its hull.*

944–949. *Τὸ . . . ἐπασίδωρ; But the mortal blood of a man, which has once fallen before on the ground, who can by incantation again recall? — Ζεὺς . . . ἔπαυσεν, Zeus stopped him who knew aright to raise from the dead.* The allusion is to the legend of Æsculapius, who was killed by the thunderbolt of Zeus for restoring Hippolytus to life. The genitive *αἰθιμέρωρ* is the gen. of separation, to raise from the dead.

950–954. *εἰ δὲ . . . ἔξέχει, Did not the fixed decree of the gods prevent the fate (of mortals) from drawing advantage (from forebodings) my tongue outrunning my heart, would have poured out the whole.* The passage is quite obscure, owing partly to the different senses of *μοῖρα τεταγμένη*, and *μοῖρα*, the former appearing to mean the fixed, unalterable decree of the Powers of Heaven, and the latter, the destiny of mortals. The idea is apparently that, since there is a fixed, unalterable decree, it will make no change in the result if I give utterance to my suspicions. What is to be will be. I forebode the death of Agamemnon. If I could prevent it, my tongue would run before my heart, and all my feelings would be outpoured.

955. *βρῆμαι*, subject *καρδία*.

The dialogue that follows is the fourth episode.

965. *πραθέρτα τλήναι*, like our English idiom, *endured being sold*.

966, 967. *Εἰ . . . χάρις, If then the necessity of this fortune (slavery) inclined (as in a scale, i. e. befell one), great is the blessing of masters wealthy of old; i. e. it is a great blessing to fall into the hands of masters of ancient and powerful lineage.*

969. *παραὶ στάθμην*, *beyond just measure*.

970. οἷάπερ ροιῶζεται, *such things* (i. e. by way of welcome), or *treatment, as is customary*.

976. Ἔσω . . . λόγῳ, *Speaking within her comprehension, I persuade her by my speech*; i. e. she knows well enough what I mean. We suppose Clytæmnestra to use a menacing tone in uttering these words.

979. θυράϊα, *here at the door*. The accusatives agree with ἐμὲ understood, referring to Clytæmnestra.

980 – 982. Translate, *For already now the victims of the central hearth* (the victims to be offered on the family altar) *are standing for slaughter of the fire* (ready to be slain and then burned), *as by or for those who never hoped that they should have this joy*.

988. κακῶν . . . φρονῶν, *listens to evil thoughts*.

991. Πρὶν . . . μένος, *Before she foams her rage away in blood*. The expression alludes, of course, to curbing the spirit of an unruly horse, by using a sharp bit, which wounds his mouth, and mingles blood with the froth. There is also a covert threat of violence to Cassandra herself.

995. καίρισον ζυγόν, *bear the new yoke*.

The lyrical dialogue that now ensues has some passages of terrible effect. The reader must remember that Cassandra, though gifted with the power of prophecy, is deprived of the power to make others understand and believe her. As she approaches the entrance to Agamemnon's palace, she is not only conscious that her master's death is plotting there, and that her own blood is to be shed, but she sees in the mind's eye all the past crimes which have been perpetrated within its fearful walls; the domestic murders, hangings, children whose flesh was devoured by their father, that "Thyestean banquet" which made the sun, at the horror of the sight, turn back his course. Then, she describes, in language incompre-

hensible to the chorus, the murder of Agamemnon, entangled in the fatal robe by his wife; her own death, sadder than the fate of the plaintive nightingale, finishes this lyric wail of mystery and woe.

999. ὥστε τυχεῖν. "Nempe Apollinem jucundis tantum rebus interesse, nec aliis quam lætis carminibus celebrari, a luctu autem et lamentatione abhorrere credebant." Shütz.

1003. Οὐδὲρ παραστατεῖν, *Not belonging at all to attending upon lamentations*; having nothing to do with wails and dirges.

1008 Μέλει φέρει, *The divine (the prophetic inspiration) remains present in the mind enslaved.*

1015 – 1017. μυσόθεον refers to στέγην. In the remainder of the sentence the crimes of the house are wildly enumerated. ἔστι must be supplied, the substantives being all in the nominative case. Translate, *Many kindred-murdering woes are witness to it (to the house being abhorred of the gods), kindred-murdering crimes and hangings, a slaughter house of a man, and a dripping floor (i. e. soaked with blood).*

1019. ματεύει φόρον, *and she searches for those whose murder she shall discover*; the chorus alludes to the murders in the past history of the house, with which they are all familiar.

1025. τί μύδεται. Cassandra, by her divinely given power, sees the murderous scheme of Clytæmnestra.

1029. ἀλλὰ ἀποστατεῖ, *and help stands afar off.* The Scholiast refers this to Orestes. Klausen thinks the poet adheres to the Homeric form of the legend, according to which Orestes was still a child when Agamemnon was slain, and that help was not therefore to be expected from him; that Menelaus was in the poet's mind. But there is no need of supposing any person to be specially

referred to. Agamemnon was beyond the reach of any help, being alone, entangled in the folds of the garment, and at the mercy of his inexorable wife.

1030, 1031. *τούτων*, *these*, of which Cassandra now speaks. — *ἐξέῖρα*, *those*, the former events of which she had just before been speaking.

1036. *Πορεύει . . . ὁδεγούμερα*, *Hand after hand extends, reaching forth*; i. e. she is busily employed in performing seemingly friendly offices for her husband while he is taking the bath.

1037, 1038. *νῦν . . . ἀμυχανῶ*, *for now I am perplexed by divinations, obscured by riddles*. The singular penalty whereby Cassandra was deprived of the power of making others understand her vaticinations must be kept in mind through the whole of this scene.

1042, 1043. *στάσις . . . λευσίμων*. Klausen understands by *στάσις* the discord of the Atreidæ, “*quam tam sævam esse judicat, ut finem non sit adeptura, nisi toto genere deleta: id quod expectari potest ab ira populi, qui non amplius piaculum terræ Lariumque iterum iterumque per cædes domesticas contractum permissurus, solito more, tumultu moto, lapidatione omnes necaturus sit.*” Peile, however translates, *But let the sisterhood* (of Furies), *unsated with the family* (of Atreus), *shout over the sacrifice* (of Clytæmnestra) *by stoning*. This interpretation of *στάσις* is supported by Butler. Schneider renders it, *Let the insatiable band* (of the Erinnyes) *howl a woe to the race of the Atreidæ upon the sacrifice of stoning* (upon Clytæmnestra, who deserves to be stoned to death). Kennedy translates: —

“Let now the brood, unsated of such horrors

By nature, their infuriate cries

Yell forth the sacrifice

Beholding, which to avenge the pavement-missile flies.”

1046 – 1048. Ἐπὶ . . . ἀνγῶϊς, *And back to my heart hath run the saffron-tinted drop of blood which, falling at the fatal moment, finishes with the rays of setting life.* It is evident that the chorus is filled with a vague and mysterious horror, by the *to them* unintelligible exclamations of Cassandra. The terror drives the current of the blood back to the heart. The remainder, is a description of the ebbing of the blood from a fatal wound, until the light of life has departed; meaning, perhaps, that the blood rushes, in this mortal affright, back to the heart, as it rushes from a mortal wound until life is extinct. Perhaps there is here, too, a secret allusion intended by the poet to the murder of Agamemnon. The blood of the speaker is flowing back to his heart, while the mortal blood of the victim is to ebb out as his life passes away.

1054. δολοφόρου λέβητος, *the bath of treacherous assassination.*

1056. τῷ = τῷ.

1062. ἐπεχέασα, *pouring besides my sorrow into the cup*; i. e. in addition to that of Agamemnon.

1063, 1064. Ποῦ . . . ξενθανομένην. These words are addressed to Agamemnon, whom in imagination she beholds: *To what end hast thou led me wretched hither?—none, indeed, except to die with thee.*

1066. ῥόμος ἄρομος. These verbal contradictions are frequent in Greek poetry, especially in Æschylus; *an unmelodious melody*, a strain of horrid import.

1068, 1069. ἀμυθαλῇ κακοῖς . . . βίον, *life encompassed with ills.*

1074 – 1078. ματαίους, *idle*, i. e. *insane*, the chorus not understanding her wild lament. — δυσγάτω κλαγγῇ μελοτυπεῖς, *you strike a melody with ill-spoken cry.* — ὀρθίους ἐν ῥόμοις, *in high strains*, referring to the loud and violent tones in which Cassandra spoke. — Πόθεν . . . κακοῖς ῥήμο-

vas; literally, *Whence hast thou the evil-worded boundaries of the prophetic path?* i. e. *Whence hast thou learned these ill-boding, prophetic strains?*

1079. ὀλέθριοι φίλων, *destructive of friends*. Matth., Gr. Gr. 344, explains the genitive with “adjectives which have an active sense, and are mostly derived from active verbs, or correspond to them. In the case of these, their relation to an object, which with the verbs would be in the accusative, is expressed by the genitive.”

1081. ἡνυτόμαν = ἡνξόμην.

1085. Νεογνὸς . . . μάλιστα. A sort of proverbial expression, *Even a new-born child might understand*; like the Homeric ῥεχθὲν δέ τε νήπιος ἔγρω.

1086 ὅπως . . . φονίῳ, *as by a murderous stab*.

1087. θροεόμενος, gen. absolute with σοῦ understood.

1088. Θαύματ' ἐμοὶ κλύειν, *Wonders for me to hear*; infinitive, constructed with a substantive.

1090, 1091. Ἰὼ . . . ποιονόμων, *Alas! sacrifices of my father for the towers* (i. e. for the safety of the city) *slaughtering many pasturing cattle*. The sacrifices to win the favor of the gods; the word πρόπυργοι designating the object of the sacrifices. For the construction of βοτῶν, see note on v. 1079.

1091, 1092. ἄχος . . . παθεῖν, *but they*, (the sacrifices) *afforded no help so that the city should not suffer the fate it now has*; the last clause is in a sort of apposition with ἄχος.

1093. Ἐγὼ . . . βαλῶ. *But I with heated mind* (mind excited by the prophetic visions and intuitions) *shall soon cast myself upon the ground*.

1096. ὑπερβαρὺς ἐμπιπνῶν, *falling over-heavily upon thee*. Adjective used adverbially.

1101-1104. Λαμπρὸς . . . μεῖζον. The general idea is obvious. The dark forewarnings, like a veiled bride

hitherto, and not understood by the chorus, will soon come to light. The oracle will no longer look out from behind a veil. The death of Agamemnon will make all clear as the risen day. A greater calamity than my own will soon rise, like a wave, into the morning sunlight. The poet represents the *foreboding* (χορημός) as a sea-wave, which during night is dark, but when the sun rises (the rising of the sun is the sudden blaze of light which the assassination on the eve of taking place in the house will shed upon the χορημός) the wave sweeps up into the light, the sunbeam striking upon its crest. Translate, then, literally, *And it seems about to rush clear, like a wind (πρέωρ) against the rising of the sun, so as to foam into the rays much more than this calamity*; i. e. the predicted calamity, which you fail now to comprehend, will soon, wave-like, rise with the morning wind, from the darkness of night into the light of the rising sun, so that you shall see it more plainly than you behold my present calamity.

1107. χορός, i. e. the chorus of Furies.

1110. ζῶμος, a revelling band.

1113. πρῶταρχον ἄτην, *primeval woe*; the original sin which had introduced all the woes of the race.

1114. Εἰνὰς . . . δυσμερεῖς, *The brother's bed, hostile to him who trampled it*. The allusion is to the legend according to which Thyestes corrupted Aërope, the wife of Atreus his brother, who avenged himself by slaying the children of Thyestes, and placing them as food before their father.

1117, 1118. Ἐκμαρτύρησον . . . δόμων, *Testify with an oath that I know the crimes of these halls, ancient in story*; i. e. the story of the ancient crimes of this house; unless, with Klausen, we refer λόγῳ to Cassandra's words, *by my speech*, i. e. as appears from what I have said.

1122. ὥσπερ εἰ παρῆστέαταις, *as if you were native here.*

1123. τῷδ' τέλει, *this function ; this office.*

1126. Ἀβρύνεται πλέον, *Yes, for each one, when prosperous, is more delicate ;* in allusion to what she has just said about her former hesitation to speak of this affair.

1127. παλαιστής, *a suitor.*

1131. ἐθέσπιζον, *I was wont to predict.*

1132. Πῶς δῆτ' κότῳ ; δῆτα expresses surprise on the part of the speaker, — *How indeed were you unharmed by the Loxian's wrath ?*

1133. ὥς τὰδ' ἥμπλακον, *since (because) I had been guilty of this offence ;* i. e. the offence of deceiving Apollo.

1136. ἐν, *within me.*

1137. προμίοις δοσφορμίοις — *ill-preluding preludes.*

1139. Νέους. The children of Thyestes, whom she beholds in imagination, like the forms of dreams.

1140. ὥσπερ εἰ πρὸς τῶν φίλων. *Ironically — as if by friends.* The visions look like children slain by their own kindred.

1141. οἰκείας βορᾶς, *food of their own, i. e. flesh ;* their own flesh, which had been used as food.

1145. Δέοντ' ἀναλιν, referring to Ægisthus.

1153. δυσφιλὲς δάκος, *odious monster.*

1156, 1157. ἄσπονδον πνέουσιν, *breathing inexorable war upon those connected with her.*

1157, 1158. ὥς δ' τροπῇ. This is sometimes referred to Clytæmnestra's shout of triumph for the murder of Agamemnon ; but the connection makes it better to understand it as said of the simulated joy and triumph with which she had received Agamemnon on his return.

1154, 1165. καὶ ἐξηκασμένα. The chorus understands the allusion to the Thyestean banquet, and

knowing what Cassandra has said upon this point to be true, listens with terror to the incomprehensible forewarnings of evil. The language of Cassandra accumulates image upon image of horror, and fills the mind of the chorus with ill-defined dread. Translate, *Terror holds me as I hear truly things in no respect exemplified*; i. e. Terror seizes me as I hear you describing truly the unexemplated deeds that have been perpetrated in this house.

1166. *Τὰ δ' ἄλλ'*, *but the rest*; what Cassandra has said of the horror yet to come.

1168. *Εὐφημον . . . στόμα. εὐφημον* indicates the effect of *χοίμησον* = *ὥστε εὐφημον γενέσθαι*.

1169. *Ἄλλ' . . . λόγῳ*, *But Pæon* (Apollo the Healer) *does not stand by this word*; i. e. the word she has spoken concerning Agamemnon's death will come to pass, and there is no protecting god to save his life.

1170. *Οὐκ, εἴπερ ἔσται*. *No, if indeed it is to be again*.

1173. *Ἦ . . . ἐμῶν*, *Indeed, thou didst mistake the meaning of my predictions*; i. e. The question you ask, *by what man*, shows that you failed to see aright the drift of my forebodings.

1174. *Τοῦ . . . μεχανήν*. "Translate, *I ask, because I perceive no provision of one that shall execute it*; i. e. I see not by what human means it is to be accomplished." Peile.

1176. *Καὶ . . . ὅμως*, *So too the Pythian oracles* (i. e. So the Pythian oracles understood Greek), *yet they are hard to understand*.

1182. *κάμῳ . . . κότῳ*, *and she will place my wages in her wrath*; will pour into the cup of her wrath my murder too.

1183, 1184. *Ἐπεύχεται . . . φόρον*, *She exults, while sharpening the sword for her husband, to repay death for my bringing hither*.

1185, 1186. *τάδε . . . στέφῃ*; *these things* (badges of her priestly character); *both sceptres and divining wreaths about the neck.*

1187. *Σὲ μὲν*, *Thee, indeed*, i. e. the sceptre, which she proceeds to break.

1188. *Ἴτ' ἐς φθόγον*. Addressed to the other badges, which she tears off and casts away.

1189. *Ἄλλῃν . . . πλουτίζετε ἄτην*, *wretchedness*, is put for the person, *wretch*. Translate, *Endow some other wretch instead of me.*

1192, 1193. *Κὰν . . . μάτην*, *In these ornaments are greatly scoffed at by friends who are no friends but enemies, doubtless all in vain.*

1196. *Καὶ . . . ἐμέ*, *And now a prophet* (Apollo) *having undone me a prophetess.*

1199. *Θεομῶ . . . προσφάγματι*, *I being smitten in hot, bloody sacrifice.*

1201. — 1206. *ἦξει*, *there will come*. These lines refer to Orestes's return, and the vengeance he is to inflict upon the murderess for the assassination of his father. — *θρυγοῶσων*, *to finish*; literally to put a top or parapet upon. — *ὑπτίασμα* is the subject of the infinitive *ἄξειν*, *that the prostration of his fallen father shall bring him.*

1207 — 1210. *Τί δῆτ' . . . λοίσει*; *Why sure should I, sojourner as I am, lament, since first I have seen the city of Ilium faring as it has fared, and they who were holding the city, are ending thus in the judgment of the gods?* There is some difficulty with *κατοικοῖς*, which, says Klausen, “*Nihil est nisi κατ' οἶκους*, per ædes, in ædibus. Versatur enim in exteriore aula, quæ modo ædium pars dici potest.”

1214, 1215. *αἱμάτων . . . ἀπορρέοντων*, *the streams of blood flowing out and bringing an easy death.*

1217 — 1219. *εἰ . . . πατεῖς*; *but if thou truly knowest thine own fate, how, like a victim driven by the gods, dost*

thou tread daringly towards the altar? “Θεῖλατον βοῦν dixit, quæ se ultro offert ad immolandum, quales memorant historici plus semel.” Stanley. “Victimas igitur, ut voluntariam sui oblationem significarent, non contento sed laxo fune ad aras ducebant. Cf. Juv., Sat. XII. 5.” Butler, cited by Peile.

1220. Οὐκ . . . πλέω, *There is no escape for a longer time.*

1221. Ὁ δ' ὕστατος . . . προσβέβηται. Klausen remarks, “Est lusus aliquis in hac sententia: quum alioquin is, qui ultimus adest, minimo colatur honore, in temporis ratione hoc prorsus contrarie se habet.” Schneider says, “Ὁ δ' ὕστατος τοῦ χρόνου, for ὁ δ' ὕστατος χρόνος,” i. e. *the longest (latest) delay is best.* But Peile, *No! but he that goes last has the advantage* in respect of *the delay.* Matth. Gr. Gr. § 338. The language will admit of either construction: but the connection seems to require us to translate *the last has the advantage in time.*

1225. Οὐδεὶς . . . εὐδαιμόνων, *But no one of the prosperous hears or understands these things* (has such things said of him about dying).

1227. Τί . . . φόβος, Cassandra, turning from the chorus to enter the palace where she knows she is to meet her death, hesitates a moment at the threshold, as if struck with some sudden horror, and unwilling to proceed. The chorus, noticing this, and not even yet fully comprehending the purport of her language, asks what terror turns her back.

1229. ἔφενξας. The verb φεύζω is formed from φεύ. — εἴ . . . στύγος, *unless it be some horror of the mind.*

1230 – 1233. The chorus perceives the smell of sacrifices which have been offered in the house; but Cassandra is struck with horror by the scent of murder which the house breathes upon her. — Καὶ πῶς; Translate, *And*

how? this scent comes from sacrifices at the domestic altar; sacrifices which all can perceive, and which the chorus supposes Cassandra to mistake for the scent of blood.

1237. *Οὔτως . . . φόβῳ, I am not screaming with terror, as a bird twitters about a thicket, where she has built her nest, to which she sees some danger approaching. —* *θάμνον* acc. is constructed with a verb understood.

1238–1241. *ὡς θανούσῃ, as for one dead. — Ὅταν . . . πέσῃ, When a woman shall die for me a woman, and a man shall fall for an ill-wedded man; referring to the slaying of Ægisthus and Clytæmnestra by Orestes. — Ἐπιξερῶμαι . . . θανουμένη, I ask thus much of hospitality, as being about to die.*

1244–1247. *ἡλίῳ . . . χειρώματος. I pray to Helios, turning towards the last light (last for me) that the king's avengers may repay my hated murderers, I, a slave having died, an easy capture.*

1248–1251. *Ἰὼ . . . πολύ. Translate literally, Alas for mortal affairs! if prosperous, a shadow may turn them; but if they are adverse, a moist sponge with its touches destroys the picture; and this I bemoan much more than that. “The train of thought,” says Peile, “suggested by the previous reflection ἐνμαρτοῦς χειρώματος is, that ‘man, at his best estate, is altogether vanity,’ and that, easy as is his fall from prosperous to adverse circumstances, a yet more fatal change hangs over him. ‘There is but a step between him and death’; from a state of adversity the work of a moment is sufficient to reduce him to a state of absolute nothingness; and this last change, the speaker adds, I deplore much more than that.”*

1254. *δακτυλοδείκτων.* Both Klausen and Peile have this reading in the text, but explain it in their notes as if it were *δακτυλοδείκτων*, agreeing with *μελάθρων*. But the word, at least as here accented, is a participle of

δακτυλοδεικτέω, agreeing with τις, *And no one, pointing with his finger*. Schneider agrees with Klausen and Peile's interpretation, and has the reading δακτυλοδείκτωρ, which that interpretation requires.

1260–1264. ποστέωρ αἱμ', *the blood of former men*; i. e. the blood formerly shed by Atreus. — τοῖσι θανούσι θανών, *dying for the dead* (by his death atoning for the death of the children of Thyestes). — ἄλλωρ . . . θανάτων refers also to the crime of Atreus, — *And shall pay the penalty for other deaths, and finish the calamity*. — Τίς . . . ἀζούωρ; *Who of mortals would pray, hearing these things, to have been born to a distinguished lot? or who of mortals can boast to have been born to an unharmed fate?*

The cry of Agamemnon breaks upon the reflections of the chorus with startling dramatic effect. In regard to the arrangement of this singular scene, Müller makes the following remarks:—

“The chorus in the Agamemnon represents a supreme council, left by the prince in administration of the realm during his absence. Suspicious of Clytæmnestra's evil disposition and deeply affected by Cassandra's predictions, this company of elders is filled with an anxious presentiment of the horrible event so nearly impending. On a sudden the death-cry of Agamemnon is heard from the interior of the palace (v. 1316 Well.); first of all one of the elders draws the attention of the others to it; a second declares it is the very perpetration of the deed they dreaded; a third proposes that they should hold a consultation upon it. Young men would instantly have hastened to the spot and forced their way in; but these old men, who with all their integrity of sentiment betray throughout the tragedy a degree of weakness and irresolution, proceed to debate on the course they ought to

pursue, and the question with them is, whether they should summon the citizens to their assistance (v. 1321 seqq.), or should endeavor to prevent the crime by forcing their way into the palace (v. 1323 seqq.); or, lastly, as they would most probably arrive too late to prevent the deed, whether they should not rather inform against the murderer (v. 1341 seqq.). The suffrages are given in *twelve* iambic distichs. The second proposal is carried by a considerable majority, and is confirmed by the last voter, probably the same person who moved the debate, for the offices of ἐπιψηφίζειν and ἐπικυροῦν usually fell to the same individual. The next moment the Gerontes are inside the palace; that is, the interior of the palace — the apartment containing the silver laver, the corpse of Agamemnon enveloped in the fatal garment, and Clytæmnestra still standing, with the bloody weapon in her hand, on the spot where she struck the blow — is wheeled upon the stage by means of the machine called ἐκκύνελημα. The expression, ἔστιγα δ' ἐνθ' ἔπαισα, shows that Clytæmnestra, although wheeled out by means of this machinery, is still to be imagined within the apartment; of course, therefore, the poet would have us conceive the chorus to have forced its way in, although, in fact, it was still outside. Hence it is evident that the debate was over, and had been closed in due form; and hence again it follows that *all* the elders have given their votes. For, indeed, so well acquainted were the Athenians with the mode of proceeding in the debates of a Βουλή, that they would not have been very well satisfied, had Æschylus suffered three of the Gerontes to remain quite silent.

“Thus in the above transaction there are evidently twelve choreutæ; and the same number also appears in other parts of the tragedy. For instance, the chorus in their conversation with Clytæmnestra and Cassandra

preceding that transaction speak *twelve* times in iambs (beginning at v. 1017); and afterwards, when the Gerontes become excited by prophetic frenzy in proportion as the prophetess returns to her self-possession, they sing (perhaps in pairs) *six* odes replete with emotion of a lyric character, in continuation of those sung by Cassandra, at first with and afterwards without iambs (beginning at v. 1090). Thereupon each of the three principal choreutæ holds a dialogue with Cassandra on her gift of prophecy, and on the purport of her predictions, each dialogue regularly commencing with four iambic verses, and proceeding in single verses. And again, after the murder, the chorus in dispute with Clytæmnestra sings *six* strophes and antistrophes, which are apparently portioned out to the individual members of it."

1269. Ἀλλὰ . . . βουλευματα, *But let us concert among ourselves, in some way, safe counsels.* Then each of the twelve choreutæ gives his opinion.

1271. Πρὸς . . . βοήν, *To proclaim to the citizens to bring help hither to the house.* — κηρύσσειν βοήν, "*to cry, To the rescue! — to cry, Help!*" Peile.

1273. ρεοῦν ἔτι, *with newly-dripping sword*; i. e. while the sword of the assassin is still dripping with his victim's blood. Wellauer and Schneider (the latter observing that the chorus is armed with swords) understand it of the sword of the chorus; *with just drawn sword.* But this meaning is hardly possible.

1275. τὸ . . . ἀχμή, *and it is high time not to delay.*

1278, 1279. οἱ δὲ . . . χεῖρ, *but they, treading to the earth the fame of delay, sleep not upon their hand*; scorn-
ing delay, waste no time in inaction.

1281. Τοῦ . . . πέρα, *It is the part of the doer also farther to deliberate.* That is, he who is to do a deed should wisely deliberate upon its consequences. Deliberation

should precede action. The view taken by this choreutes is wavering and irresolute; and the next has the same uncertainty, since, by words, he knows not how to raise the dead.

1284, 1285. Ἥ . . . ἡγουμένοις; This choreutes takes up the subject with more spirit, and is followed in the same vein by another. *Shall we thus yield, in order to prolong our life, to the leading of these polluters of the house?*

1288, 1289. This and the following choreutes throw doubt upon the matter.

1291. Τὸ . . . δίχα, *For to guess and to know certainly are very different matters.*

1292, 1293. Ταύτην . . . ὅπως, *I am full from every side, to praise this opinion, to know exactly how Atreides is; i. e. the majority of us decide that this is the best course to take.*

Clytæmnestra now appears, the fatal deed being accomplished, and, throwing off all disguise, exhibits, with fiendish frankness, her character, purposes, and motives.

1294. καίως, *to suit the occasion.* She refers to the long speeches with which she welcomed Agamemnon.

1296 – 1298. Πῶς . . . ἐπηρεδύματος; *For how can one, preparing hostilities for his enemies, hedge up calamity, net-set, in height too great for overleaping?*

1300. σὺν χρόνῳ γε μὴν, *but, indeed, with time; i. e. the crisis long since meditated has arrived at last, in the maturity of time.*

1301. Ἐστῆθα . . . ἐξιστοασμένοις, *I stand where I struck the blow, upon the full completion.* The sense is, “Here have I struck the meditated blow, and all is over.”

1302, 1303. Οὐτῶ . . . μόρον, *And I so contrived,—and this I will not deny,—that he should neither escape nor defend himself from fate (death).* Upon the use of

different tenses in this sentence, Klausen remarks, "Ap-
tissima est hæc codicum lectio, quia *propulsatio* erat sim-
plex actio, ereptio securis et ictus Clytæmnestræ inflictus ;
ῥεῖν vero bene tempore præsentis positum, quia longius
patet hæc notio."

1306 – 1309. *καὶ δύοιν οἰμώμασι*, and with two groans,
having uttered two groans. — *μεθῆκεν*, he relaxed, or his
limbs relaxed. — *Τρίτην . . . χάριν*, And I give besides a
third (blow), a votive offering to him below the earth,
Hades, the Saviour of the Dead. "Acerba ironia," says
Klausen, "quum Orcum dicat mortuorum servatorem,
quia vivorum servator est Jupiter superus (v. 222), ter-
tium ictum hinc servatori devovet, sicut tertia libatio Jovi
servatori sacra habetur."

1310. *Οὔτω . . . πεσών*. According to Klausen, *Ita*
iram corruens emittit. Peile, *Thus having fallen, he is*
left to the workings of his own mind. Kennedy, *Then*
falling so, in his indignant spirit fierce passion he con-
ceives. Symmons, *Thus falling, his own life he renders*
up, sighing and sobbing such a mighty gush, &c. Schnei-
der, *So he rouses up his life-power, after he has fallen*.
The line evidently describes the struggles of the dying
man, after he had fallen mortally wounded. Translate,
Thus having fallen, he gasps out his life.

1311 – 1314. *Κάκχρυσίῳν . . . λοχέμασιν*, And panting
out a sharp gush of blood, he strikes me with the dark
drop of bloody dew, rejoicing no less than the harvest field
rejoices with beauty in the south wind of Zeus (the south
wind bringing fertilizing showers) in the birth of the
flower cup ; i. e. the striking of the blood upon me was as
refreshing as the warm shower is to the harvest field, when
the flowers are ripening into fruit.

1317, 1318. *Εἰ . . . οὔρ*, And if it were a seemly thing
(of seemly or befitting things) to pour libations upon the

corpse, it would be justly done, — nay, over-justly. Symmons renders the passage in this sense, —

“ I am so full of joy, that if ’t were seemly
To pour libations on a corpse, I would do it;
And just it were, ay, most exceeding just.”

The idea clearly is, that the death of Agamemnon is a just cause of rejoicing to her; but that it would not be, seemly, though just, to make libations over his corpse.

1319, 1320. *Τοσῶνδε . . . μολών*, *Having filled the cup with so many evils accursed in the house, he drinks it off himself, on his return.* For a parallel passage, see Macbeth, Act I., scene 7 : —

“ Even-handed justice
Commends the ingredients of the poisoned chalice
To our own lips.”

1327, 1328. *νεκρὸς δὲ . . . ἔργον*, *And a corpse, the work of this right hand.*

1331. *Τόδ’ . . . ἀράς*, *Hast thou placed upon thyself this sacrifice, and curses uttered by the people?* i. e. as Peile explains it, *Hast thou crowned thyself for sacrifice with the people’s curses.* Klausen says, “ *θῖος* de statu animi Clytæmnestræ, *ἀράς* de execrationibus populi.” Schneider explains it, “ *By what means hast thou taken upon thyself this wild fury, and thereby drawn upon thyself the curses of the people?* ”

1332, 1333. *Ἀπέδιζες . . . ἀστοῖς*, *Thou hast cast down, thou hast cut off; and thou shalt be an exile (or outcast), a mighty hatred to the citizens.* The verb *ἀπέδιζες* describes the prostration of the victim before slaughtering him. Butler, cited by Peile, suggests that it may be equivalent to the *ἄν ἐρύειν* of Homer; the drawing back the heads of the victims.

1336. *Οὐδὲν . . . φέρων*, *Bringing nothing of this against this man, i. e. Agamemnon.*

1337-1340. "Ὁς . . . ἀνυκίων, *Who, esteeming it* (the death of Iphigenia) *no more than the death of a beast, — though sheep abounded in fleecy flocks, — sacrificed his own daughter, the dearest pang to me* (the dearest of my offspring), *as a charm of the Thracian blasts* (to appease the storms from Thrace sent by Artemis upon the Grecian fleet).

1343-1346. λέγω . . . ἄρχειν. The most natural construction of the words seem to be, *And I say to thee, — for I am alike prepared to utter such threats* (such as you have just thrown out against me), *— that who governs me must first have conquered me by force.* The word to be supplied with νικήσαντα is the subject of ἄρχειν, which governs ἐμοῦ.

1348. Μεγαλόμυτις . . . ἔλαzes, *Thou art of large purpose and hast uttered haughty things.* περίφρονα = ἐπέφρονα.

1349. "Ὡσπερ . . . ἐπιμαίρεται, *Thy mind raves as* (οὖν therefore, i. e. as was to be expected) *with blood-shedding fortune ; i. e. thy mind is maddened by the bloody deed thou hast committed.*

1350, 1351. Αἷτος . . . ἄνιστος, *A clot of blood upon thy face unatoned is conspicuous.* The bloody drop, in which she rejoiced, as it fell upon her from her gasping husband.

1352. Τύμμα . . . τιῶσαι, *To pay blow for blow, or To pay blow with blow.*

1353. Καὶ . . . θέμιν, *And thou hearest this justice of my oaths,* i. e. this solemnly sanctioned affirmation of mine. "ὄρκιον jusjurandum, ὄρκος, id quod jurisjurandi auctoritatem conservat. — θέμις, quicquid divina auctoritate constitutum est. Jusjurandum constituit humana voluntas, confirmat divina auctoritas. Ceterum hæc ὀρκίων θέμις nihil est nisi sollemnis affirmatio."

1354 1358. *Μὰ . . . ἐμοί, By the avenging justice of my daughter* (i. e. by that justice which has avenged her in slaying her slayer), *Ate, and Erinnys, to whom I slaughtered this man, I have no expectation to tread the house of fear, as long as Ægisthus kindles a fire upon my hearth, devoted as heretofore to me.* — ἐλπίς, expectation in general; most commonly, *hope*. — αἶθη. “*Sacra in ædibus fiunt a domino; itaque his verbis futurum dominum ædium Ægisthum designat regina.*” Kl.

1360. *γυναικὸς τοῦδε, this woman*, meaning Clytæmnestra herself, *δεικτικῶς*.

1361. *Χρυσήδων . . . Ἰλίῳ, the darling* (literally, the sweetening) *of the Chryseises at Ilium.*

1364, 1365. *ραντίλων . . . ἰσοτριβίς, the equal presser of the sailor's benches*; a contemptuous description of Cassandra as the companion and concubine of Agamemnon on his homeward voyage. — ἅτιμα δ' οὐκ ἐπραξάτην, *and they have done things not unestimated*; i. e. the acts have been noted, and the proper penalty has been affixed to them; or, *and they have not fared undeservedly*; they have received the punishment they deserved.

1368, 1369. ἐμοὶ . . . χλιδῆς. — “*Εὐνή, cubitus*, dictum de jacente Cassandra, quæ quasi concubat cum Agamemnone, mortua pariter ac viva: *κεῖται φιλήτωρ τοῦδε . . .* De sepulchro cogitari nequit, quia nondum sepulta est Cassandra. Optime hæc sententia concinit cum moribus Clytæmnestræ. Ut vivorum concubitu offendebar, ita mortuis concubantibus lætatur et gloriatur: *εὐνής*, genitivus rei, unde altera proficiscitur, *ex hoc cubitu auctas mihi attulit delicias lætitiæ meæ.*” Kl. The sense is, that to see her lying side by side with Agamemnon in death gives me an additional luxury of enjoyment beyond what I should experience in merely having put him to death.

The lyrical passage which follows is spoken partly by

the chorus, and partly by Clytæmnestra. It is the fourth stasimon. The chorus bewails the death of Agamemnon, the madness of Helen, the origin of these calamities, and the discord of the royal house, wishing at the same time for death. Clytæmnestra throws the guilt off from herself, and attributes these sad events to the haunting demon that pursues the race of Tantalus. This the chorus cannot deny, adding that all things finally are brought to pass by Zeus. Then in three more strophes and three antistrophes, the lament for Agamemnon, and the reproaches against Clytæmnestra, with her answers, in four anapestic systems, are continued.

1370, 1371. τίς . . . μόλοι. A wish expressed interrogatively, with the optative mode and the particle *ἄν*. — *φέρονσ' ἐν ἡμῖν bringing upon us*, with the accompanying notion *to abide with us*. Peile. Klausen, however, gives a different construction, “ἐν ἡμῖν, nom. a *φέρονσ'* pendens, sed pertinens ad τὸν αἰεὶ ἀτελεντορ, sors afferens somnum eum, qui nobis semper sit infinitus.”

1379 – 1383. Νῦν . . . ἀνιπτορ. Of this much disputed and perhaps incurably corrupted passage, the explanation given by Linwood seems to me the best. “The chorus is ignorantly assigning to Helen the blame of all the mischief that had happened; first, *as having destroyed so many souls at Troy*, and lastly, (*νῦν δέ*) *as having caused by the inexpiable murder of Agamemnon* (δι' αἱμ' ἀνιπτορ) *a renewal and consummation* (τελείαν ἐπὶ κηρθίσω) *of that memorable succession of strife* (ἔρις ἐρίδματος) *which formerly* (τότε) *existed in the house* (of the Atreidæ), *a cause of sorrow to its present master* (ἀνδρὸς οἰζύς). *τελείαν ἐπὶ κηρθίσω* is the same as *ἐπὶ κηρθίσω* (ὥστε) *τελείαν εἶναι*. *ἐπαρθίζεσθαι* is as Klausen translates it, *perficere ut floreat aliquid*.”

Schneider translates, *But now hast thou* (Clytæmnestra),

flowered for thyself (colored, stained) *a much-famed as excellent* (i. e. the soul of Agamemnon) *by blood that cannot be washed away* (inexpiable), — *the strong-built strife that was then in the house is the destruction of the man* (the strife between Agamemnon and Clytæmnestra was the destruction of Agamemnon). Peile discussing the passage at great length, translates, — “*And now thou hast occasioned the shedding of a crowning, much to be remembered life*, sc. ψυχίῃ; τελείαν denoting at once *by way of finish, to crown the whole*, and pointing to that *precious life* (ἀνδρός τελείου), without which a Grecian family was held to be but a Δόμος ἡμιτελής (Ang. *half a house*).” εἰς ἐρίδματος, he renders, *strife upon strife; contention raised by contention*.

1391, 1392. Κράτος . . . κρατύνεις, literally, *And strengthenest an equal-souled might on the part of women, heart-stinging to me*; that is, the demon of the house exhibits on the part of the women, Clytæmnestra and Helen, a strength and audacity in crime equal to that displayed of old by the men of the race; by Tantalus and Atreus.

1393. σώματος, *the body*; i. e. of the murdered Agamemnon.

1394. ἐκρόως, *lawlessly, or inharmoniously*, like the hoarse croaking of a raven.

1400. Νεῖρα τρέφεται *is nourished in the inner parts*, i. e. of those who belong to the race of Tantalus. The passion for blood is deeply implanted in the race.

1403. αἰεῖς, “*you speak of*, a sense which properly belongs only to the radical verb αἶρω, *I say*; whence αἶρος, *a speech, narration, or mention*.” Peile.

1413. κοίταν. This accusative depends on κείσαι, v. 1411.

1417. Μὴ δ' ἐπιλεχθῆς, *Do not consider, do not make your account that*.

1419 - 1423. Φαρταζόμενος . . . ἐπιθύσας, *But the ancient, bitter, unforgetting demon of Atreus, the cruel feaster, likening himself to the wife of this slain man, hath paid him, having sacrificed one full-grown to the young*; i.e. has punished him, a man, by sacrificing him in retribution for the murder of Thyestes's children. Words of opposite meaning are often placed together like τέλειον νεαροῖς. This, indeed, is one of the most frequent artifices of the tragic style.

1426. Πῶ, πῶ. Schneidewin says, Æschylus has adopted this form from the Sicilian Doric, which forms the adverbs (*unde?*) in ὦ, an old dative.

1427 - 1429. Βιάζεται . . . παρῆξει. The general sense seems to be, that the dark spirit of vengeance and destruction, in the family of Atreus, goes on from bloodshed to bloodshed, exulting in the crimes that have followed and are to follow in the train of the children's murder. Translate, literally, *And black Ares is rampant in kindred streams of blood; and whithersoever still (even καί) advancing, he will give a passage to the gore of the devoured children* (will cause more and more blood to be poured out in atonement for the children's blood).

1440. δολίαν ἄτην, *a treacherous woe*; a woe inflicted upon his household by the false pretences through which Agamemnon drew his daughter to the Grecian camp; i. e. the pretext of a marriage with Achilles, as Euripides has embodied the legend in his Iphigenia in Aulis.

1444. Ἀξια . . . πάσχων, *Having done worthy things, now suffering worthy things*; i. e. having sacrificed Iphigenia, a deed worthy of death, and now suffering death, a punishment deserved for his deed.

1447. Θανάτῳ . . . ἦρξεν, *Having paid by his death for what he first did.*

1449. Εὐπάλαμον μέγιστον. Constructed with ἀμύχανῳ,

I am at a loss for a *ready thought* ; i. e. I am so confounded by what has happened that I cannot easily make out which way to turn myself.

1453, 1454. *Αἶσιν* . . . *Μοῖρα*, *And Fate is whetting Justice for another business of harm*, i. e. Fate is sharpening the sword of just vengeance on other whetstones for another blow ; — alluding to the return of Orestes, and the vengeance to be by him inflicted.

1456. *τόνδ'*, *this one*, i. e. Agamemnon.

1459. *τόδ'* has in apposition with it *ἀποκωνῶσαι ψυχήν*.

1461 — 1463. *ἄχαριν* . . . *ἐπιχοῶναι*, *to render unjustly an unwelcome service of love for* (as an atonement for) *guilty deeds* ; i. e. to bestow the last rites — a service of love to be performed by those who are nearest and dearest, which, coming from Clytæmnestra, the murderess, must be odious — upon Agamemnon, as if that could atone for the violent deeds (*μεγάλων ἔργων*, “ *facta quæ justos fines excedunt.*” Kl.).

1464 — 1466. *Τίς* . . . *πονήσῃ* ; “ *αἰὼς ἰάπτων ἐπ' ἀνδρί*, laus viro injiciens telum dicti, *τόξενμα* vel *βέλος ἐπέων*, solita metaphora. Omissum est id quod conjicitur, ut quod facile subaudiatur.” Kl. Translate, *What funeral praise* (or discourse), *pointing with tears at the godlike man, shall mourn in truth of soul?* The funeral oration put for the person who pronounces it.

1469 — 1475. *καὶ* . . . *φιλήσῃ*, *and we will bury him, not amidst the wails of those from the house, but Iphigenia, his daughter, joyfully meeting her father, as should be, at the swift-flowing passage of sorrows, throwing her arms about him shall kiss him.* *πόρθημεν' Ἀχέωρ* is the Acheron. The bitterness of this terrible scoffing heightens the effect of the poet's delineation of the character. It is in unrelenting consistency with her deeply seated hate and long cherished purpose of revenge.

1476-1482. The language of the chorus is general; but has, at the same time, a special bearing upon the retribution of Agamemnon. Reproach comes from reproach; some power destroys the destroyer; the killer expiates his deed; it is a fixed law of Zeus, that the guilty must suffer; who can expel from the house the accursed line, the succession of guilt and punishment? a race (the race of the Tantalidæ), thus involved, is stuck fast to woe. — *Δύσπραξα δ' ἐστὶ ζῶντα*. Peile translates (agreeing substantially with Schneider and Klausen), *And it is difficult to decide between the two cases*. But does not *δύσπραξα* allude to the *wretchedness* of the strife, as well as the difficulty of deciding? and may we not translate, *They are wretchedly-fighting things to judge about*; i. e. the strife between Clytæmnestra and Agamemnon is a woful one to judge? — *Φέρεται φέρωντ'*. The subject is to be supplied." " *There is that despoileth a man laden with spoil*." Peile. — *θέσμιον* belongs to *γονάν*, *an ordained brood of offspring*.

1483, 1484. *Ἐς . . . χορησμόν*, *Thou hast entered with truth into this oracle*. Thou hast hit the meaning of it.

1484-1487. *ἐγὼ . . . ὄνθ'*, *And I accordingly wish, having made a sworn treaty* (*ὄρκους* refers to the ancient mode of ratifying a treaty by an interchange of oaths between the parties) *with the demon of the Pleisthenidæ* (so called from Pleisthenes, one of the ancestors of the race), *to be content with these, though hard to bear*. Her vengeance being now satisfied, she desires a truce with murder, and is willing to content herself with the past, though in it many things are hard to bear. — *ἴοιτ'* agrees with *αὐτόν* understood, referring to *δαίμονι*, *that he, going, &c.*

1491. *Πᾶν ἀπόχρη μοι*, *It is quite enough for me*.

The passage from v. 1493 is called technically the Exodus, or Exode. Ægisthus, for the first time, appears upon

the stage, exulting in the murder of Agamemnon. The chorus threatens him with the wrath of the people, and reproaches him with the cowardly manner in which he had accomplished his murderous purpose. Ægisthus is restrained by Clytæmnestra from punishing the chorus for its boldness of speech.

1497. *γίλως ἐμοί, delightfully to me.*

1498. *Χερός μηχανάς, Expiating the devices of the paternal hand ; paying the penalty of his father's violent deeds.*

1500. *ὡς τοσῶς γράσαι, to speak exactly.*

1501. *ἀμφίλεκτος ὧν κραταί, being disputed in power ; holding power by a disputed title.*

1506 – 1509. *ξένια ρεῶν, and his father Atreus, accursed of the gods, by way of hospitality, with more eagerness than friendship, seeming joyously to keep a day of flesh-feasting, set before my father a banquet of his children's flesh. — ρεουρόν ἡμᾶς. “Die in quo carnis multitudo est paranda, idem fere quod βούθυτον ἡμᾶς Ch. 261.” Klausen.*

1510 – 1512. *Τὰ ἄσκημα, He concealed the extremities — placing them apart — so as to be unrecognized by the guests, sitting man by man. This view of the meaning of a much disputed passage, is in accordance with the Homeric custom of feasting — the guests sitting, each at a separate table.*

1515. *ἀπίπτει ἐμῶν, he falls back from the slaughter (from the banquet of murder) vomiting.*

1516 – 1518. *Μόρον γένος, and he imprecates upon the Pelopidæ an intolerable fate, making the desecration of the feast, with equal justice, a curse — that thus should perish the whole race of Pleisthenes.*

1524. *θυγαῖός ὧν, being abroad.*

1528. *ὑβρίζειν ἐν κακοῖσιν, to be insolent in evils ; to exult and triumph in the crimes that one has committed.*

1533, 1534. Σὺ δορός; *Do you say this, sitting on the lower bench, when those command the ship who are upon the upper bench?* In the arrangement of the trireme, the *zugitæ* (οἱ ἐπὶ ζυγῶ apparently) were those who sat upon the middle bench; the lowest were *thalamitæ*, and the highest *thranitæ*. Blomfield, applying this to the present passage, says, “Erant igitur senes θαλάμιοι, Ægisthus et Clytæmnestra, ζυγῖται, Agamemnon θρανίτης.” I am inclined to think that the parallel is not so nicely observed here, and that τῶν ἐπὶ ζυγῶ is used in a general way for those who are above the common rowers in the ship of state, or, as Schneider explains it, *those who sit at the helm*.

1535, 1536. Γρώσει εἰρημέρον. The participle is nom. absolute, being impersonal; *it being bidden*. Translate, *Thou shalt know, being old, how hard it is for one of such an age to be taught, it being bidden him to be wise*. The meaning of the threat is, Thou shalt know in thine old age how bitter a thing it is to learn wisdom by suffering at another's command.

1538, 1539. φερῶν ἰατρομάρταις, *inspired physicians of the mind*.

1541 – 1543. Γύναι μόρον; There is a break in the construction here. The chorus turns in agitation to Clytæmnestra, and in the disturbance of the moment begins to ask a question in a general form, and ends by limiting it to the murder of Agamemnon, changing the case also from the accusative with some word intended to be uttered, to a construction with the dative. *O woman, hast thou, staying at home, — those just returned from the fight, — dishonoring thy husband's bed at the same time, — hast thou devised this murder against the chieftain?*

1546 – 1548. Ὁ μὲν ἄξει. The contrast between Orpheus and the chorus is, that *he* captured all things by

his dulcet strain; but the chorus will get itself captured by its foolish barkings; opposite means and opposite results. Translate, then, *For he led all things by the delights of his strain; but thou having irritated all by thy feeble barkings shalt thyself be led away.*

1549. Ὡς δὴ σύ, *As if you, forsooth!* An expression of contempt for the haughtiness of Ægisthus.

1555–1557. τὸν . . . πῶλον, *and him who is not obedient I will yoke with heavy collars* (βαρεῖαις agrees with ζεύγλαις, or some such word, understood), — *not in any way to be a rampant colt in harness.* The force of the expression is explained by the ancient mode of harnessing horses to the chariots; — those at the pole had the hardest part of the burden; those attached to the side, and abreast with the pole-horses, the σείρασφόροι, were less worked.

1561. μῖασμα. “Athenis lege cautum erat, ne publica templa ingrederetur adultera. (Demos. Neær., p. 174.) Cui crimini in Clytæmnestra accedebat scelus cædis.” Kl.

1566. φίλοι λοχῖται, *friends and comrades.* Ægisthus, calls for his armed attendants.

1569. Δεχομένοις . . . αἰγούμεθα. The chorus takes up the word θαρσεῖν in the speech of Ægisthus as an ominous expression. *You speak of your dying to those who take the omen; and we accept the fortune.*

1573, 1574. Στείγε' . . . ἐπιδάξαιμην. Clytæmnestra has interposed to prevent bloodshed. She has spoken to Ægisthus, and now turns to the old men, the chorus, wishing obviously to persuade him and them to desist. Taking the words, literally, *And go now, thou and the old men, to your appointed houses, before suffering, having done (some deed of violence); what we have done should suffice.* One difficulty in the passage is with πεπρωμένους, applied to houses. Klausen says, “Πεπρωμένον, quicquid certa qua-

dam naturæ lege alicui assignatur est; id quod optime dicitur de domibus, quæ hereditatis jure a patre ad filium transeunt." Upon this, Peile remarks, that the expression "is probably to be traced to those predestinarian notions which Æschylus, 'non poeta solum sed etiam Pythagoreus,' is known to have entertained; and with the 'flattering unction' of which it is curious to observe how Clytæmnestra once more seeks to sustain her drooping spirit, under that manifest reaction of the moral sense under which, true to nature, the poet has introduced her in this closing scene."

Schneider explains the word very much in the same way, and refers to Euripides for authority. Euripides, however, never uses the word in connection with such an object as a house or common residence, and there is no passage in any of his plays by which this usage can be justified. A writer in the *Rheinisches Museum für Philologie* (1841-42, p. 450), stigmatizes *δόμους πεπρωμένους* as "ineptum," "quod nihil aliud significet quam ad suas cujusque ædes. Tales insubidum est facto alicui assignatas appellare." He punctuates and reads the passage thus:—

“Στείχεται οἱ γέροντες ἤδη πρὸς δόμους· πεπρωμένους
Πρὶν παθεῖν ἔρξαντ’ ἄκαιρον χοῆν τὰδ’ ὡς ἐπράξαμεν.”

Go now, old men, to your homes; it was necessary that we, being fated, should do what we have done to him who wrought a crime before he suffered. This brings out Peile's idea of predestination in a strong light; but the language is harshly dealt with to force that construction upon it.

1575. Εἰ . . . ἂν, *If there should not be enough of these troubles, we would accept our lot.*

1578. Ἀλλὰ . . . ἀπανθίσαι, *But that these men should flourish at me an idle tongue; That they should cast off*

upon me the flowers of a foolish tongue *and insult their master.*

1582. Ἄλλ' . . . ἔτι, *But I will pursue you yet in after days.*

1584. φεύγοντας ἄνδρας, *men in banishment.*

1585. ἐπεὶ πάρα, i. e. πάρεστι, *since now you have the opportunity, since now's your time.*

1588, 1589. Μὴ . . . καλῶς, *Pay no heed to these senseless howlings, I and you, in power, will set all right about this house ; or, as Kennedy translates, —*

“This empty barking value not more highly than it merits;
We both fair order shall restore this house's rule obtaining.”

M E T R E S.

THE following is the arrangement of the metres of the Agamemnon. In the fourth stasimon, where some of the antistrophic parts do not correspond, on account of the imperfect state of the text, the metres are given simply as they stand in the text of the present edition. For the convenience of reference, the numbers in the metrical table correspond to the numbering of the lines in the play, instead of being referred to the lines of each particular strophe. The marks indicating quantity and rhythmical beat are given without any further designation. For general explanations upon rhythm and metre, the student is referred to Munk's Greek and Roman Metres. For example, line 108, begins with the Iambic beat, and has two iambs; then comes the dactylic rhythm, comprising a dactylic tetrameter.

PROLOGUS.

Lines 1 — 39. Iambic trim. acatalectic.

CHORUS.

Parodos.

40 — 103. Anapæstic systems.

First Stasimon.

Strophe 104 — 116 = Antistrophe 116 — 129.

104. $\overset{|}{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

105. $\overset{|}{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

106. — — — —
 107. $\frac{1}{2}$ — — — —
 108. \cup $\frac{1}{2}$ \cup — $\frac{1}{2}$ \cup \cup — \cup \cup — — — —
 109. $\frac{1}{2}$ \cup \cup — —
 110. $\frac{1}{2}$ — — \cup \cup — \cup — — — — $\frac{1}{2}$ \cup \cup — — — —
 — —
 111. $\frac{1}{2}$ — — \cup \cup — — \cup \cup — — $\frac{1}{2}$ \cup \cup — — \cup
 \cup — —
 112. \cup $\frac{1}{2}$ \cup — $\frac{1}{2}$ \cup \cup — \cup \cup — —
 113. — — $\frac{1}{2}$ \cup \cup — —
 114. $\frac{1}{2}$ \cup — — \cup — — \cup — — \cup — — — —
 115. \cup $\frac{1}{2}$ \cup — \cup — — — —
 116. $\frac{1}{2}$ \cup \cup — — \cup \cup — — — —

Epodos 130 — 146.

130. — $\frac{1}{2}$ \cup — $\frac{1}{2}$ \cup —
 131. \cup $\frac{1}{2}$ $\frac{x}{2}$ — $\frac{1}{2}$ \cup \cup — — — —
 132. $\frac{1}{2}$ — — \cup \cup — — — —
 133. $\frac{1}{2}$ — $\frac{1}{2}$ \cup \cup — — — —
 134. $\frac{1}{2}$ — — — — \cup — — — —
 135. $\frac{1}{2}$ \cup — — \cup \cup — — \cup — — $\frac{x}{2}$ —
 136. \cup $\frac{1}{2}$ \cup — $\frac{1}{2}$ \cup — — — —
 137. $\frac{1}{2}$ \cup — — \cup \cup — — \cup \cup — — — —
 138. $\frac{1}{2}$ — — — —
 139. $\frac{1}{2}$ \cup — — \cup \cup — — \cup \cup — — \cup — —
 140. $\frac{1}{2}$ — $\frac{1}{2}$ \cup — — — —
 141. $\frac{1}{2}$ — — \cup \cup — — $\frac{1}{2}$ \cup \cup — — — —
 142. $\frac{1}{2}$ \cup — — \cup \cup — — $\frac{1}{2}$ — — \cup — — — —
 143. $\frac{1}{2}$ \cup — — — — \cup \cup — — \cup — — — —
 144. $\frac{1}{2}$ \cup — — — — \cup — — — — \cup — — — —
 145. $\frac{1}{2}$ \cup — — — —
 146. $\frac{1}{2}$ \cup — — \cup \cup — — — — — —

Strophe 147 — 152 = Antistrophe 153 — 158.

147. \bar{x} — $\bar{1}$ — — — — —
 148. $\bar{1}$ — — — — —
 149. $\bar{1}$ — — — — —
 150. $\bar{1}$ — — — — — $\bar{1}$ — — — — —
 151. $\bar{1}$ — — — — —
 152. $\bar{1}$ — — — — —

Strophe 159 — 165 = Antistrophe 166 — 172.

159. $\bar{1}$ — — — — —
 160. $\bar{1}$ — — — — —
 161. $\bar{1}$ — — — — —
 162. \bar{x} — $\bar{1}$ — — — — —
 163. $\bar{1}$ — — — — — $\bar{1}$ — — — — —
 164. $\bar{1}$ — — — — —
 165. $\bar{1}$ — $\bar{1}$ — — — — —

Strophe 173 — 184 = Antistrophe 185 — 196.

173. $\bar{1}$ — — $\bar{1}$ — — — — —
 174. $\bar{1}$ — — $\bar{1}$ — — — — —
 175. $\bar{1}$ — — — — — $\bar{1}$ — — — — —
 176. $\bar{1}$ — — $\bar{1}$ — — — — —
 177. $\bar{1}$ — — $\bar{1}$ — — — — —
 178. $\bar{1}$ — — — — —
 179. $\bar{1}$ — — — — —
 180. $\bar{1}$ — — — — —
 181. $\bar{1}$ — — — — —
 182. $\bar{1}$ — — — — —
 183. $\bar{1}$ — — — — —
 184. $\bar{1}$ — — — — —

Strophe 197 — 205 = Antistrophe 205 — 214.

197. $\bar{1}$ — — $\bar{1}$ — — $\bar{1}$ — —

198. $\cup \perp \cup - \perp \cup - \cup - \cup$
 199. $\cup \perp \cup \cup - \cup - \cup -$
 200. $\cup \perp \cup - \perp \cup - \cup - \cup$
 201. $\cup \perp \cup - \perp \cup - \cup - \cup$
 202. $\cup \perp \cup \cup - \cup -$
 203. $\perp \cup - \cup - \cup - \perp \cup - \cup -$
 204. $\perp \cup \cup - \cup - \cup - \perp \cup \cup - \cup - \cup -$
 205. $\perp \cup \cup - \cup - \cup -$

Strophe 215 — 223 = Antistrophe 224 — 232.

215. $\cup \perp \cup - \perp \cup - \cup - \cup -$
 216. $\cup \perp \cup - \perp \cup - \cup - \cup -$
 217. $\cup \perp \cup - \perp \cup - \perp \cup - \cup \perp \cup - \cup - \cup -$
 218. $\cup \perp \cup - \perp \cup - \cup - \cup - \cup -$
 219. $\cup \perp \cup - \perp \cup -$
 220. $\cup \perp \cup - \perp \cup - \cup - \cup -$
 221. $\cup \perp \cup - \perp \cup - \cup - \cup - \cup - \cup -$
 222. $\cup \perp \cup - \perp \cup - \cup -$
 223. $- \perp \cup \cup - \cup - \cup -$

FIRST EPEISODION.

233 — 329 Iambic Trim. Acat.

CHORUS.

Second Stasimon.

330 = 341 Anapæstic systems.

Strophe 342, 356 = Antistrophe 357 — 371.

342. $\cup \perp - \perp \cup - \cup - \cup -$
 343. $\cup \perp \cup \perp \cup - \cup - \cup -$
 344. $\cup \perp \cup - \cup - \cup - \cup - \cup -$
 345. $\cup \perp \cup - \perp \cup - \cup - \cup -$
 346. $\cup \perp \cup - \perp \cup -$
 347. $\cup \perp \cup - \perp \cup -$

348. $\cup \perp - \perp \cup -$
 349. $\cup \perp - \perp \cup -$
 350. $\cup \perp - \perp \cup - \cup - -$
 351. $\cup \perp - \perp \cup - \cup - -$
 352. $\cup \perp \cup - \perp \cup - - - \perp \cup - \cup - \times -$
 353. $\perp \cup \cup - \cup - \cup$
 354. $\times \cup - \perp \cup \cup - \cup$
 355. $\times \cup - \perp \cup \cup - \cup$
 356. $\times \cup - \perp \cup \cup - \cup - \times \perp \cup \cup - \cup$

Strophe 372 — 386 = Antistrophe 387 — 401.

372. $\cup \perp \cup - \perp \cup - - \cup -$
 373. $\cup \perp \times \cup - \perp \cup - \perp \cup - \cup - -$
 374. $\cup \perp \cup - \cup - \cup - \cup - \cup -$
 375. $\cup \perp - \perp \cup \cup - -$
 376. $\cup \perp \cup - \cup \cup - \cup - \cup -$
 377. $\cup \perp \cup - \perp \cup - \cup - -$
 378. $\cup \perp \cup - \perp \cup - \cup - \cup -$
 379. $\cup \perp \cup - \perp \cup - \cup - \cup -$
 380. $\cup \perp \cup - \perp \cup - \perp \cup - \cup -$
 381. $\cup \perp \cup \cup - \cup - \cup -$
 382. $\cup \perp \cup - \perp \cup -$
 383. $\perp \cup - \perp \cup - \cup - -$
 384. $\perp \cup - \perp \cup - \cup - -$
 385. $\perp \cup \perp \cup - \cup -$
 386. $\perp \cup - \cup \cup - \cup \cup - \times \perp \cup \cup - \cup$

Strophe 402 — 417 = Antistrophe 418 — 433.

402. $\cup \perp \cup - \perp \cup - - \cup -$
 403. $\perp \cup - \perp \cup - \cup - \cup -$
 404. $\cup \perp \cup - \perp \cup -$
 405. $\cup \perp \cup - \perp \cup -$
 406. $\perp \cup - \cup \cup - \cup -$
 407. $\perp \cup - \cup \cup - \cup -$

Strophe 703 — 708 = Antistrophe 709 — 713.

703. $\cup \perp \cup \cup \perp \cup \cup \cup \cup \cup \cup$
 704. $\perp \cup \cup \cup \cup \cup \cup$
 705. $\cup \perp \cup \cup \cup \cup \cup \cup \perp \cup \perp \cup \cup \cup \cup$
 706. $\perp \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$
 707. $\cup \perp \cup \cup \perp \cup \cup \cup \cup \cup \cup$
 708. $\perp \cup \cup \cup \cup \cup \cup$

714 — 741. Anapæstic systems.

THIRD EPEISODION.

742 — 906. Iambic Trim. Acat.

CHORUS.

Fourth Stasimon.

Strophe 707 — 717 = Antistrophe 918 — 928.

907. $\perp \cup \cup \cup \cup \cup \cup$
 908. $\perp \cup \cup \cup \cup \cup \cup$
 909. $\perp \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$
 910. $\perp \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$
 911. $\perp \cup \cup \cup \cup \cup \cup$
 912. $\perp \cup \cup \cup \cup \cup \cup$
 913. $\perp \cup \perp \cup \cup \cup \cup$
 914. $\cup \perp \cup \cup \cup \cup$
 915. $\cup \perp \cup \cup \cup \cup \perp \cup \cup \cup \perp \cup \cup$
 916. $\perp \cup \perp \cup \cup \cup \cup \cup \cup \perp \cup \cup \cup \cup \cup$
 917. $\perp \cup \cup \cup \cup \cup \cup$

Strophe 929 — 943 = Antistrophe 944 — 958.

929. $\cup \perp \cup \cup \cup \cup \cup \cup \perp \cup \cup \cup$
 930. $\cup \cup \perp \cup \cup \cup \cup \perp \cup \cup \cup$
 931. $\cup \cup \perp \cup \cup \cup \cup \cup \cup$

932.	⌋ — — — — —
933.	⌋ — — — — —
934.	⌋ — — — — — — — —
935.	⌋ — — — — —
936.	⌋ — — — — —
937.	⌋ — — — — —
938.	⌋ — — — — —
939.	⌋ — — — — —
940.	⌋ — — — — —
941.	⌋ — — — — — — — —
942.	⌋ — — — — — — — —
943.	⌋ — — — — —

FOURTH EPEISODION.

959 — 995. Iambic Trim. Acat.

KOMMOS.

Strophe 996, 997 = Antistrophe 1000, 1001.

996.	— — — — — — —
997.	— — — — — — —

Strophe 1003 — 1006 = Antistrophe 1009 — 1011.

1004.	— — — — — — —
1005.	— — — — — — — —
1006.	— — — — — — — —

Strophe 1015 — 1017 = Antistrophe 1020 — 1022.

1015.	— — — — — — — —
1016.	— — — — — — — —
1017.	— — — — — — — —

Strophe 1025 — 1029 = Antistrophe 1032 — 1036.

1025.	— — — — — — — —
1026.	— — — — — — — —

1371. $\cup \perp \cup _ \perp \cup _ _ _$
 1372. $_ _ _ \perp \cup \cup \cup \cup _ _ _$
 1373. $_ _ _ \overbrace{\cup \cup}^{\cdot} _ _ _ _ _$
 1374. $_ _ _ \overbrace{\cup \cup}^{\cdot} \cup _ _ _ _ _ _ _$
 1375. $_ \perp \cup _ _ \perp \cup _ _ _ _ _$
 1376. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$
 1377. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$
 1378. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$
 1379. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$
 1380. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$
 1381. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$
 1382. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$
 1383. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$

Anapæsts 1384 — 1389 = Anapæts 1396 — 1401.

Strophe 1402 — 1407 = Antistrophe 1424 — 1429.

1402. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$
 1403. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$
 1404. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$
 1405. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$
 1406. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$
 1407. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$

Strophe 1408 — 1412 = Antistrophe 1430 — 1434.

1408. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$
 1409. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$
 1410. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$
 1411. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$
 1412. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$

Strophe 1413 — 1415 = Antistrophe 1435 — 1437.

1413. $_ _ _ _ _ _ _ _ _ _ _ _ _ _ _$

1414. $\cup \cup \text{—} \text{—} \text{—} \text{—} \text{—}$
 1415. $\text{—} \cup \cup \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

Anapæsts 1416 — 1423.

Anapæsts 1438 — 1447.

Strophe 1448 — 1454 = Antistrophe 1476 — 1482.

1448. $\cup \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$
 1449. $\text{—} \cup \cup \text{—} \text{—} \text{—} \text{—}$
 1450. $\cup \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$
 1451. $\cup \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$
 1452. $\cup \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$
 1453. $\cup \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$
 1454. $\cup \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

Anapæsts 1445 — 1463.

1464. $\text{—} \cup \cup \text{—} \text{—} \text{—} \text{—} \text{—}$
 1465. $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$
 1466. $\cup \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

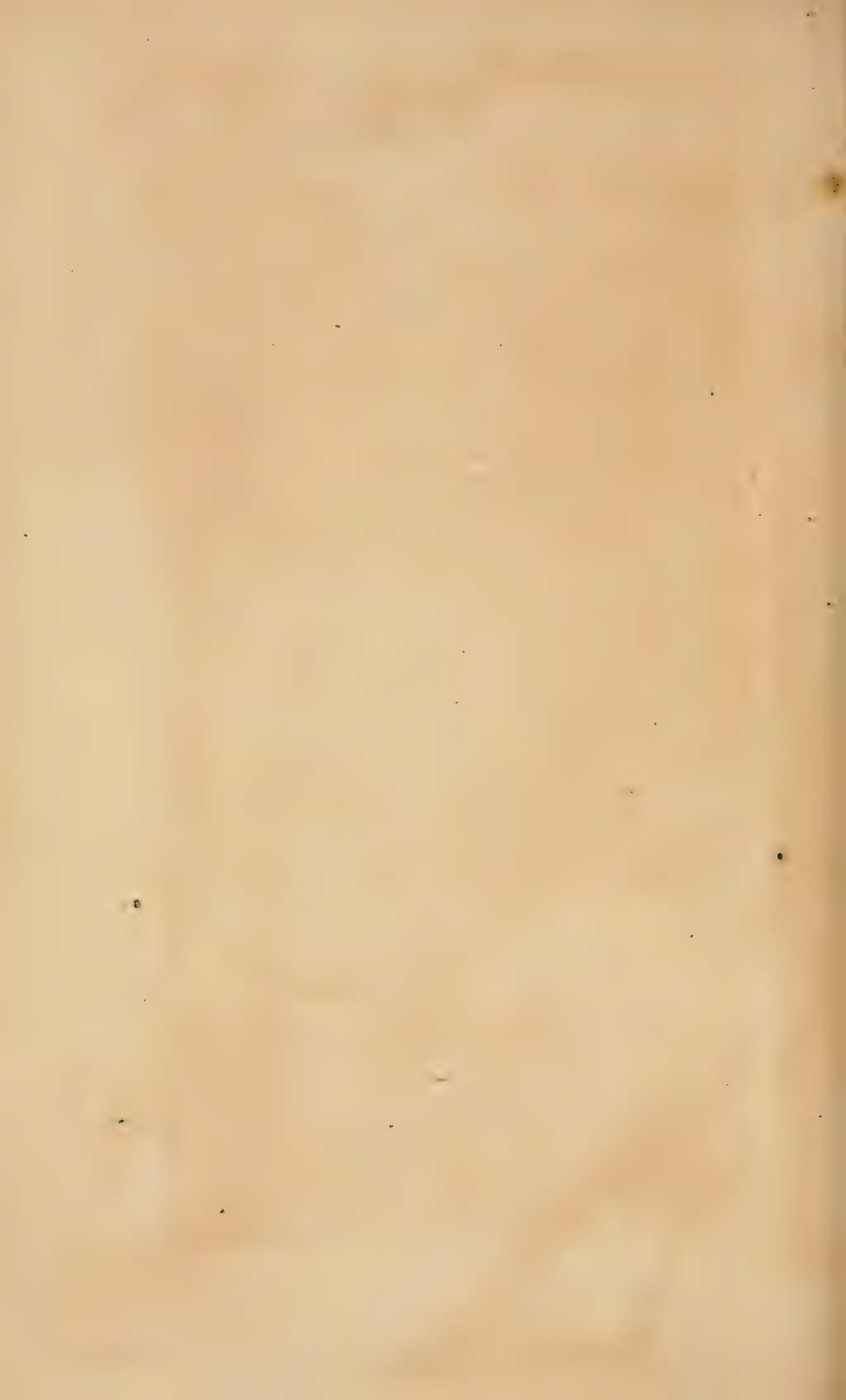
Anapæsts 1467 — 1475.

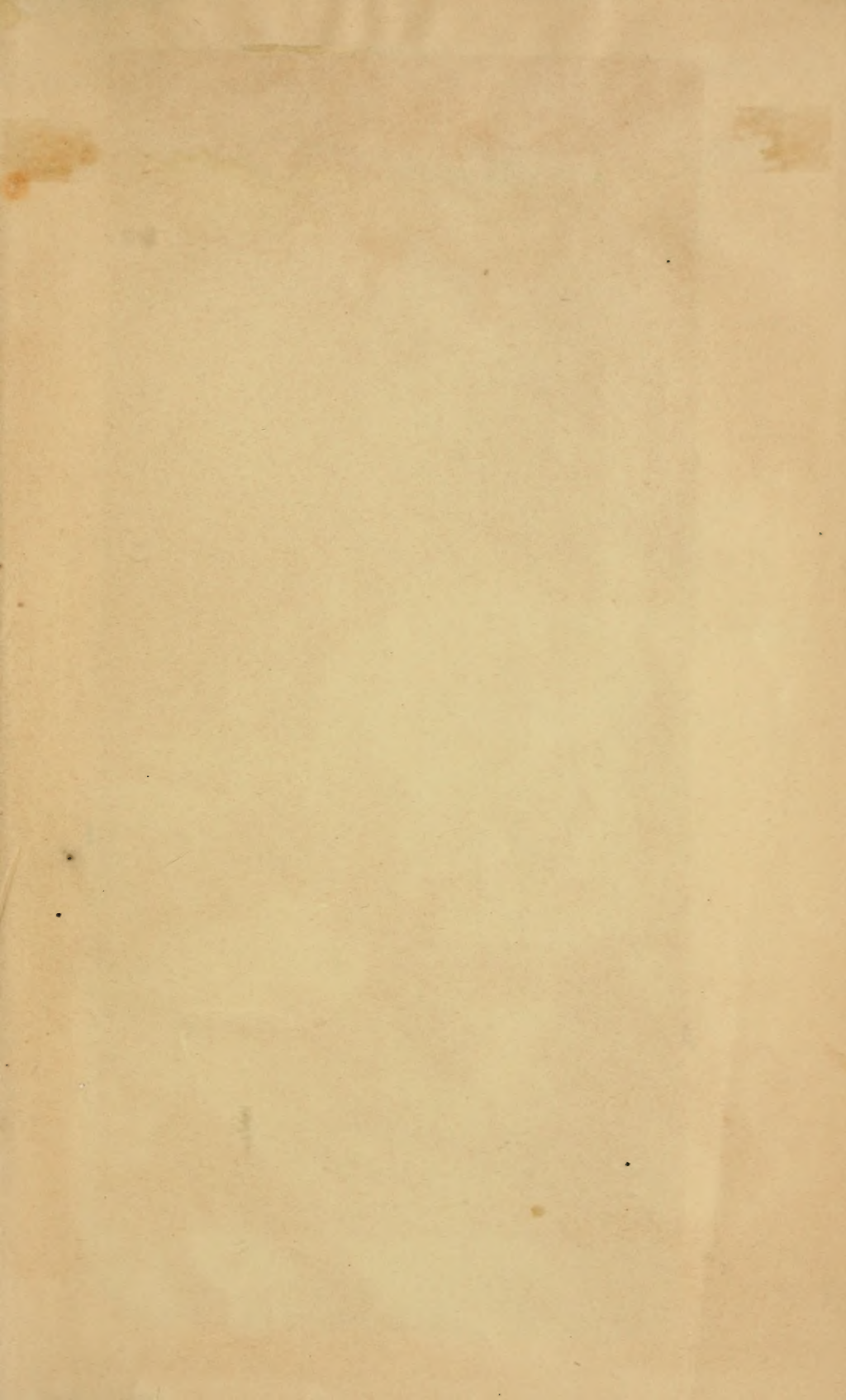
Anapæsts 1483 — 1492.

Exodos.

1493 — 1564. Iambic Trim. Acat.

1565 — 1589. Trochaic Tetram. Catal.





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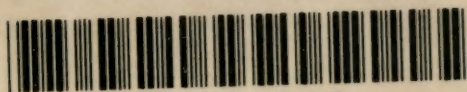
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